

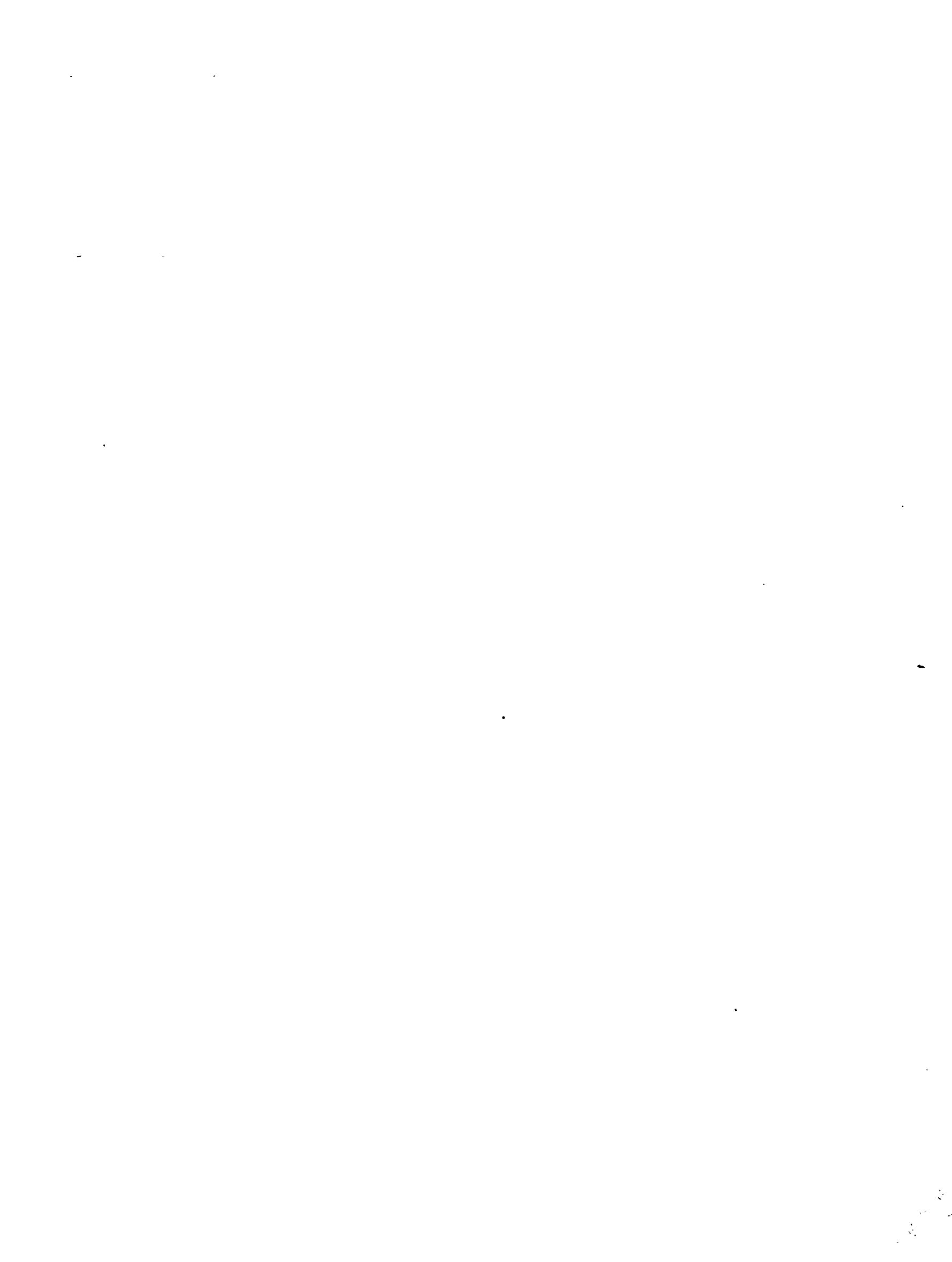
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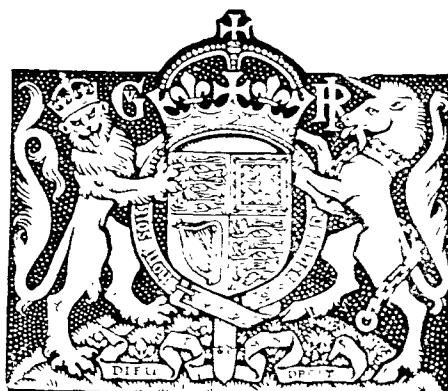
PALLAVA ARCHITECTURE

Part III.

(*The Later or Rājasimha Period.*)

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BY

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# PALLAVA ARCHITECTURE.

## PART III.

### CHAPTER I.

#### The Later or Rājasimha Period.

(Cir 674 to 800 A. D.)

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WE have now arrived at that period in the history of Pallava Architecture when the Pallavas gave up excavating their religious monuments out of the natural rock and started to build them of stone, brick and plaster. This change seems to have occurred as already related in Part I, about the time of Rājasimha, (Narasimhavarman II), who was an ardent devotee of Siva and seems to have spent most of his time in erecting Siva temples and bestowing gifts upon the Brāhmans. He thus introduced a new style of Pallava architecture which we have named the style of Rājasimha, so as to distinguish it from the earlier rock-cut styles of Mahēndra and Māmalla described in Parts I and II of this work.

The temples of this later period are built of stone with sometimes a brick and plaster superstructure. On plan, the shrine chamber is a small square cella surrounded by a circumambulatory passage and faces the east. All Rājasimha temples are dedicated to Siva, presumably in the form of Sōma-skanda, since they all possess fluted black stone *lingas* and have the Sōma-skanda panel carved on the back wall of the shrine (*vide* Part II, plate XVI).

Externally, a lofty stepped tower or *vimāna*, rising in tiers which diminish in size as they approach the summit, is built over the central shrine, in front of which is a small porch. Built up against the exterior walls of the central shrine, are usually three or more small attendant shrines each containing a fluted linga. A very characteristic feature of the temples of this period, is the style of the bases of the pilasters at the angles of the building which are decorated with big conventional lions rampant executed in stucco.

Rājasimha built the Shore Temple at the Seven Pagodas, the Kailāsa-nātha temple at Conjeeveram, and the old Siva temple at Panamalai in the South Arcot District. There are also two small ruined Siva temples at the Seven Pagodas which may be assigned to this period.

We will take the Shore Temple first, because in all probability, Rājasimha started this work before he built the central shrine of the Kailāsanātha temple at Conjeeveram, as the latter seems to be mainly a development of the former.

**Shore Temple.**—This old Siva temple is built on the shore within a few feet of the sea at Māmallapuram, the ancient seaport of the Pallavas founded by Māmalla in the 7th century A. D.: and now popularly known as the Seven Pagodas. From its present position, it would seem that the sea has greatly encroached since the 8th century, as it is unlikely that the Pallavas would have built this temple so close to the sea, as during the monsoon heavy seas break right into the temple and the Archaeological Department has had to construct a massive break-water all round the basement of the building to protect its foundations from being washed away. When the temple was first discovered there were no signs of the large unfinished courtyard now to be seen on the west side of the building (Plate I(a)). This was completely hidden by centuries of drift sand 8 feet deep. It is possible that there was also a small enclosure on the east side but all that now remains is the picturesque *dipdān* or lamp pillar still standing on an isolated rock in the sea (Plate I(c)). The temples at Sāluvankuppam 3 miles to the north of Māmallapuram, and the ruined temple known as Mukunda Nāyanār at the latter place, were found buried in sand over 12 feet deep. It seems that this part of the coast was visited by a mighty tidal wave that destroyed Māmallapuram and the neighbouring suburb of Sāluvankuppam, just as the seaport of Masulipatam on the same coast was wiped out by an inundation of the sea in 1864.

On plan, in section, and in design, the Shore Temple is merely a structural development of the monolithic Siva temple known as Dharmarāja's *ratha* at Māmallapuram described and illustrated in Part II. Being a structural building, it is naturally of more elegant proportion than Dharmarāja's temple, resembling in outline the picturesque pyramidal wooden temples of the Himalayas, and there is not the slightest doubt that both temples are stone models of wooden buildings of that type. The obvious wooden origin of Dharmarāja's temple has been fully dealt with in Part II, so there is no need to repeat this information here. It will suffice to mention that in the earlier rock-cut monuments, such wooden features as beam heads, rafters, purlins, barge-boards etc., were reproduced in stone direct, without any modification whatever, while in the later structural buildings these features become less apparent and in course of time disappear altogether, their place being taken by a lavish display of stucco ornament and mythological figures both human and animal, which cover the exterior of the building from top to bottom.

On plan, the central shrine faces the east and consists of a cella 12 feet square, and 11 feet in height up to the false roof or ceiling now destroyed. The latter consisted of stone slabs supported by teakwood joists. Above was a hollow chamber in the roof and in order to explore this, treasure-seekers demolished the ceiling below. The socket holes for the wooden joists are shown in the section of the temple illustrated in Plate II. Cut in the centre of the back wall and facing the east, is a bas-relief panel representing the

Sōmaskanda group, similar in style to the one illustrated in Plate XVI(c) of Part II. Two copies of the same tableau also appear in the porch, making three in all in this shrine. The walls of the cella were covered with plaster and the details of the bas-relief panels were picked out in the same material. As a rule, the interior of the cella of a Hindu temple is free from all ornament. It is only in Pallava temples dedicated to Siva in the form of Sōmaskanda where this very unusual feature is found. Another uncommon feature of the temples of the Rājasimha period is the style of the *lingas* enshrined within them. Instead of a plain cylindrical shaft carved out of the local granite, they are carved out of black basalt, specially imported from a distance for the purpose. The shaft is cut into eight or sixteen vertical facets which are slightly fluted and terminate in the crown of the *linga* which is highly polished (Plate I(d)). The *linga* now in the Shore Temple was discovered buried in the sand outside the shrine where it had been cast out and broken. Originally, it must have been about 6 feet in height. About 1 foot of the lower portion is buried in a socket hole cut in the floor. A carved round *yoni* stone with a hole in the centre was then slipped over the head of the *linga* and rested on the floor and helped to keep the *linga* in position. The *yoni* stone always has a lip or spout on one side to carry off the holy water poured over the *linga*, and this spout always faces the north (*vide* Plate XVIII (b) in Part II). So far as I am aware, the reason for this has never been explained. The *Silpa-*  
*Śāstras* of course, require that this method should always be followed in designing Siva temples. But the custom existed long before the *Silpa-Śāstras* were compiled. Perhaps the reason is, that, the north, and the Himalayas in particular, being regarded as the abode of Siva and his consort, it was considered appropriate that the holy water should flow in that direction. Around the central shrine is an open circumambulatory passage, and at the back facing the west, a small attendant Siva temple built in the same style as the main building. In the narrow space between these two Siva temples, is a third shrine containing a large decayed stone image of Vishṇu in a recumbent position and representing that deity in the form of Anantasayana. Originally this image was about 10 feet in length, faced the north and was modelled in stucco. The position of this shrine on plan, (Plate II) indicates that it was erected after the two Siva temples were built, and therefore, represents a later addition. When first discovered, the smaller Siva temple was without an image, but a square socket hole cut in the floor of the cella shows that it once possessed one. Whilst clearing the drift sand around the base of this monument I found a carved head of Siva like the one illustrated in Plate XVI(a) of Part II, and like the latter, the horned headdress is broken. The base of the image is provided with a tenon, and in all probability, it originally stood in this temple so it has been replaced within this shrine. The stepped tower over the central shrine is divided into three main storeys like Dharmarāja's *ratha* and is crowned with the usual umbrella-shaped ornament surmounted by a lofty black stone *kalasam* or urn-finial. The cornices of the storeys are decorated with the dormer-window moulding similar to that found

in the monuments of the Māmalla period. But the corners of the cornices are decorated with finials of the same pattern as the one on the summit of the building, and the angles of the terrace with little figures of dwarfs, those on the uppermost terrace being represented blowing conch-shells (Plate II). The finials evidently represent ornamental water-vessels like the one that usually appears in the Sōmaskanda group (*vide* Plate XVI(c) off Part II). The pointed end represents an inverted cup which acts as a cover for the vessel. The finial on the summit of the temple is carved out of polished black stone like the *linga* immediately below it in the sanctum, and like the latter, is slightly ribbed, so as to form sixteen sides. So it seems probable, that vessels of this type were used for pouring water over the *linga*.

Prior to the Rājasimha period, representations of Gaṇēśa and Kīrttikēva or Skanda, are rare in Pallava iconography, but in the Rājasimha temples both deities are represented, Gaṇēśa frequently, and Skanda occasionally, as a child seated between his parents in the Sōmaskanda group. The exterior walls of the Shore Temple were originally covered with bas-relief panels and figures similar to those decorating the Pallava temples at Conjeeveram. The carvings were first executed in stone and finished in plaster. Most of the latter has now decayed and fallen, but a little of this work still remains on the north wall of the central shrine to show what it was like. When complete, the Shore Temple must have appeared very similar in style to the central shrine of the Kailāsanātha temple at Conjeeveram. The double enclosure in front of the western side was left unfinished. When the sand was removed some important inscriptions came to light. Two Tamil records of the Chōla dynasty, are incised on the north and south sides of the plinth of the central shrine and a Pallava-Grantha inscription consisting of a single line of Sanskrit verse was found engraved on the flat mouldings running round the two square masonry flag-staff pedestals standing in the outer enclosure on the western side of the temple, and shown in the foreground of the photograph reproduced in Plate I(a). The Tamil records are published in *South Indian Inscriptions* (Vol. I. pp. 63 to 69) and refer to three different temples, viz., the Jalasayana alias Kshatriyasimhapallavēsvara, the Palligondaruliyadēva, and Rājasimhapallavēsvara. The central shrine containing the huge *linga* washed by the sea is evidently the Jalasayana temple. The little apartment at the back of the latter containing the sleeping figure (palligondān) of Vishṇu, the Palligondaruliyadēva, and the Siva temple facing the west, containing a broken head of Siva in place of a *linga*, must be the shrine referred to as the Rājasimhapallavēsvara.

The Pallava-Grantha record is somewhat damaged and consequently, the Sanskrit verses have not been made out completely. They contain however, a eulogy of a Pallava king whose surnames and attributes are identical with those of Rājasimha, the builder of the Kailāsanātha temple at Conjeeveram. We know that this king was the son of Paramēśvaravarman I and bore the surname Kshatriyasimha, which together with his proper name Rājasimha, must have been the origin of the names of Kshatriyasimhapallavēsvara and

Rājasimhapallavēśvara, given to the two Siva temples mentioned in the Tamil records. Consequently, we may feel quite certain that the Shore Temple was built during the reign of Rājasimha, and perhaps, received the name of Jalasayana in Chōla times.

The proper entrance to this temple is by a regular doorway in the centre of the east side of the great screen or enclosure wall forming the open passage around the central shrine. In front of this doorway facing the east, a flight of unfinished steps leads down to the lamp pillar and the sea. The lofty doorway is flanked by two four-armed doorkeepers, and surmounted by a higher and larger domical cornice than that which crowns the screen wall. On entering this doorway from the seaward, the entrance to the central shrine lies immediately opposite, at the top of a narrow flight of steps between the usual parapets. Two conventional lions are carved on the walls on each side of the entrance porch, with an elephant's head between them. The ground floor has a portico in front and a vestibule or ante-chamber through which is the only approach to the shrine-cell containing the *linga* (Plate II).

The great screen wall is massively built, and has a handsome projecting cornice with a coping of a continuous row of the usual cell-ornament. The inner face of the wall is divided into three rows of small square panels, each containing bas-relief sculptures, reminding one of the sculptured walls or railings around a Buddhist procession path. Here, the space between the screen wall and the temple is very limited for the purpose of *pradakshinam*, or circumambulation, and moreover a cross wall has been built across it on the west side (Plate II).

On plan, it looks as though, originally, the screen wall was designed to surround the central shrine completely, as in the Kailāsanātha temple at Conjeeveram. But on the west side the wall was stopped, and a smaller Siva shrine was built, a miniature copy of the central one, facing the west and entirely outside the walled enclosure. This smaller temple has a small portico in front surmounted by the usual domical cell-ornament and crowned by a stone image of the sacred bull Nandi. The sanctum is about 7 feet square and contains a Sōmaskanda bas-relief panel on the back wall, and two figures of doorkeepers of the usual type face one another in the entrance portico. The pyramidal roof is a miniature copy of the one surmounting the central temple, including the urn-finial on its summit.

It is evident from the plan (Plate II), that the little oblong cell containing the Vishṇu image built up against the back wall of the smaller Siva temple, is a later addition, as it does not form an integral part of either of the buildings on which it abuts. The socket-holes cut in the upper portion of the walls, show that this Vishṇu shrine once had a false roof or ceiling composed of stone slabs supported by wooden joists. The prostrate image of Vishṇu seems originally, to have been an inferior copy of the fine image of the same deity in the Mahishāsura Mandapa, illustrated in Plate XXV(a) of Part II.

Most of the sculptures on the temples and screen wall are too decayed to be of much iconographical interest. The most striking feature perhaps, is the

series of lions rampant, at the angles of the buildings, and at intervals, along the unfinished enclosure walls. These are peculiar to the Rājasimha period, and are not met with in the earlier examples of Pallava architecture.

The ruined sculptures in the double enclosure on the western side of the temple, like those on the main building and screen wall, are all very weather-worn and no longer of any artistic merit. One panel however, which I discovered on the north side of the enclosure wall is of interest (Plate III(a)), as it represents a crude copy of part of the same scene portrayed in the great rock-sculpture known as Arjuna's Penance (*vide* Plate XXX of Part II). In the upper panel we have the same group of six ascetics, one of them standing on one leg in the act of doing penance, and below, the penitent cat, a monkey, and two deer. It is obvious where the sculptor got his idea from, and it is also clear that the scene is in no way connected with the story of Arjuna's Penance. The latter is an important point, as it supports the theory set forth in Part II, that the popular name of Arjuna's Penance given to this famous rock-sculpture at the Seven Pagodas, is a misnomer.\*

On the opposite side of the enclosure, and facing the west, is the quaint image of Durgā's lion shown in Plate III(b). It is a trifle larger than life size, and the goddess is shown sitting astride the lion's right thigh. Cut in the centre of the lion's chest is a small square niche, presumably as a receptacle for a lamp or votive offerings. At the foot of the pedestal is the recumbent figure of a headless buffalo.

The stone bulls on top of the unfinished enclosure walls were found buried in the sand, both within and without the enclosure when the latter was excavated by the Archaeological Department some years ago. However, had the walls been completed this is the position that they would have occupied, only at wider intervals. This custom is not an uncommon one in Southern India, but as a rule, the bulls are smaller and executed in stucco, and in all probability, it was introduced during the Rājasimha period, as we have no earlier examples of this curious architectural feature.

The two Siva temples illustrated in Plate IV(a) and (b) also belong to this period. The Isvara temple is situated on the summit of the great rock in which the famous Mahishāsura Mandapa is excavated. It is built in the same style as the Shore Temple and was originally plastered and whitewashed. The superstructure has disappeared but this was no doubt similar in style to the pyramidal tower over the Shore Temple. Before the stone Lighthouse was built in 1900, this old Siva temple was used as a Lighthouse and had a wooden shed constructed on its flat roof for the purpose. This eyesore has since been removed.

The Mukunda Nāyanār Siva temple was discovered buried in drift sand some 12 feet deep, and is situated about half a mile to the north of the village of Mahabalipuram on the way to the ancient suburb of Sāluvankuppam. It

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\* When I wrote the account of this monument in Part II, I did not know at the time, that Mon. Victor Goloubew of Hanoi had already arrived at a similar conclusion regarding the meaning of this sculpture and had published an article on "Arjuna's Penance" in the *Journal Asiatique*, July—August 1914, pp. 210—212, and also in "*Acte Asiatique*," Vol. III, 1921.

is a poor example of the Pallava architecture of this period. It contains a black stone fluted *linga* of the usual kind, and the Sōmaskanda panel on the back wall of the sanctum. The two slightly fluted columns of semi-classical appearance supporting the facade of the portico illustrated in Plate IV(b), are an unusual feature in temples of this period, and suggest foreign influence.

**Panamalai.**—A small village in the Villupuram taluk of the South Arcot district and about 14 miles north-west of Villupuram railway station. It possesses a picturesque old Siva temple built on the top of a small rocky hill situated alongside of a large reservoir. The temple contains an important Pallava inscription of the time of Rājasimha. In Volume I, *Pallava Antiquities*, pages 11 to 23, Mr. Jouveau Dubreuil has shown that the Panamalai inscription and the one on the tower over the central shrine of the Kailāsanātha temple at Conjeeveram are contemporaneous. Both inscriptions begin with the genealogy of Pallava, the founder of the dynasty. Then comes a eulogy of the Pallava princes. Further on, it is recorded that in this family was born a prince named Rājasimha who was the son of Paramēśvaravarman I. Then follows a panegyric of Rājasimha who is compared in both inscriptions to a lion, and 'vanquisher of the elephants.' The latter refers to the enemy princes, as, according to tradition, the lion is the natural enemy of the elephant. As there was only one Pallava king, Narasimhavarman II, who was surnamed Rājasimha there cannot be any doubt that the same king built both temples in the beginning of the 8th century A. D. Even had there been no inscriptions on the Panamalai temple to guide us as to its origin, a study of its architecture would be sufficient to convince any one that it is in the same style and belongs to the same period as the Kailāsanātha temple at Conjeeveram.

The temple faces the east, at least it was apparently intended that it should face this direction, but as a matter of fact it is a few degrees south of true east. The body of the building from the plinth to the cornice is built of stone and the superstructure in brick and plaster. The entire building was covered with a coating of plaster and the figures and ornamentation in stucco. The building is square on plan containing a little sanctum with massive walls surrounded by a narrow procession path with a small entrance porch on the east side (Plate IV(c) and (d)). In front is a large pillared hall or mandapa which appears to be a later addition. Inside the sanctum is a black stone *linga* with fluted sides mounted on a *yoni* pedestal. Carved on the back wall of the shrine immediately behind the *linga* and facing the east, is a panel representing Sōmaskanda.

Outside, built up against the north, south and west walls of the sanctum are three little attendant shrines each of which contains a fluted black stone *linga* of the same type as the one in the central shrine. All of these *lingas* are in the form of a prism with eight, or sixteen slightly fluted vertical facets which terminate in the centre of the crown of the *linga* and are carved out of black basalt and were originally highly polished. The *linga* in the central shrine is larger than those in the three attendant shrines outside. The most striking feature about the exterior of the temple is the number of big stucco

lions attached to the bases of the pilasters which decorate the angles of the main building. These conventional lions are nearly life size and portrayed standing on their hind legs in the act of springing forward. The hind feet rest on a little pedestal which stands on a flat horizontal band which is continued all round the outer walls of the central shrine. Engraved on this band is the inscription mentioned above. Below the band and under the feet of the lions, are the heads of small recumbent elephants, portrayed as being crushed by the lions. Thus the rampant lions appear to symbolise Rājasimha as the "vanquisher of the elephants" as mentioned in the inscription. The little pilasters or engaged columns at the angles of the building are supported on the backs of the lions and this may be intended to illustrate in a conventional manner, the support and encouragement which Rājasimha gave to the building of Siva temples during his reign. (Plate IV(d)).

The cornice is similar in style to those usually found in Pallava temples, but instead of human heads peering through the gable windows, we have here a representation of the end of a wooden cross beam supporting the curved roof. This is a common feature in some of the Pallava temples at the Seven Pagodas. (Plate IV (d) ).

In front of the main building is the large pillared mandapa referred to above and there are also on the north and south sides two pillared verandahs, all of which represent later additions and are of no archaeological interest. In one of these, I found lying on the floor, two black stone fluted *lingas* and two carved stone figures of dwarfs blowing conch shells. These must have belonged to the original building but it is not clear what particular place they occupied. The two dwarfs are identical in style to the four dwarfs which stand at the four corners of the uppermost tier of the stepped tower or *vimāna* over the central shrine of the Shore Temple at the Seven Pagodas, which was also built by Rājasimha. All of them are provided with tenons underneath for fixing in square socket holes, so the two dwarfs at Panamalai may have originally occupied similar positions to those at the Shore Temple and were perhaps removed when the tower was repaired and never replaced.

Thus the plan of the Panamalai temple presents the same peculiarity as that of the Kailāsanātha temple at Conjeeveram in having small attendant shrines built round the exterior walls of the central chamber, the doors of which face either to the east or west but never to the north or south. The *lingas* at both temples are of the same characteristic type. Both temples have the bas-relief panel carved on the back wall of the central shrine representing Sōmaskanda, the rampant lions, engaged columns, mouldings, and the style of the *vimāna* and nature of construction are similar in each case. Therefore there can be no doubt that both temples belong to the same period and represent typical examples of Pallava architecture of the early part of the 8th century.

**Kānchi, or Kānchipuram**, now the modern town of Conjeeveram in the Madras Presidency, is one of the seven holy cities of India and was always a great seat of learning. In it dwelt men of various religious beliefs, Vedic

professors living side by side with Jains and Buddhists. That all these religions were equally tolerated by the ancient Pallava kings may be inferred from the fact that some of the earlier rulers assumed such names as Buddhavarman, Skandavarman and Paramēśvaravarman—names which perhaps, indicate the sects to which they individually belonged. However, it is strange that in the south the honour belongs to one city only and that is Kānchī. It seems that this position was attained by Kānchī under the orthodox rule of the Pallavas and mainly by the religion of Saivism which they propagated and favoured together with the greatness of the Saiva saints who flourished there. Buddhism and Jainism both found followers in the Pallava empire but the religion of the ruling family and the people generally was Saivism. They built a few Vishṇu temples but Siva was their family deity, and Kānchī is still the greatest strong-hold of Saivism in the south, and the most devout Saiva poets and saints belong to that city. It was probably on this account, that Kānchī has risen to the proud position of a holy city in Hindu estimation.

The Chinese pilgrim Hiuen Tsiang visited Kānchī in the 7th century A.D., and he states with regard to the religious condition of the Pallava country—“There are some hundreds of Buddhist monasteries and ten thousand priests. They study the teaching of the Sthavira School belonging to the Great Vehicle. There are some eighty Dēva temples and many heretics called Nirgranthas (Jains).” Even at the present day, a few Buddhist images may be seen in some of the temple-yards and gardens at Conjeeveram. The late Mr. Gopinatha Rao, in a paper entitled “*Buddha Vestiges in Kānchipura*,” published in the “*Indian Antiquary*” (Vol. XLIV, Part DLVII, June 1915), has given a brief account of the best of these images. There are two images however, in the Kāmākshī enclosure which he overlooked. They are both life size figures, one represents a man and the other a woman and both are in a sitting posture as though in contemplation. They are placed one at each end of the retaining walls of a big stepped masonry well. The latter is no longer visible because a large ornamental tank was constructed in front of it in later times and the water level of the tank is now above the level of the well. In all probability, these two images represent portrait statues of two devout Buddhists who provided the money to construct the well. In a private garden at the back of the Kāmākshī temple, is a life size black stone image of Buddha. This is one of the few Buddhist images at Conjeeveram that is in a good state of preservation. None of these Buddhist images are earlier than the 3rd century A. D., and most of them appear to be several centuries later than that date, and as works of art they are not remarkable. There are also a few Jain remains at Conjeeveram, and at Tiruparitikundram a hamlet three miles from the city, there is a Jain temple built in the Rājasimha style and known as the Varthamāna temple. It contains a number of mural paintings which although of no particular artistic merit are interesting from an iconographical point of view. This temple is still in use as a place of worship.

Of the monasteries and other Buddhist buildings mentioned by Hiuen Tsiang, not a vestige remains, and the mutilated state of the few remaining

images of the Buddha seems to indicate that the overthrow of the Buddhists of Kāñchī was both sudden and violent. Tradition relates that Śankarāchārya, the great Vedantic teacher, vanquished the Buddhists in a religious dispute and drove them out of Kāñchī. A similar tradition exists in connection with the Jain priest Akalanka, who is said to have challenged during the reign of king Hēmasītala the Buddhists residing in Kāñchī to a religious controversy, and to have won a complete victory over them. Thus we have several accounts, both legendary and historical, which prove that the Buddhists were in existence in Kāñchī even as late as the 9th century A. D., but their religious influence seems to have come to an end about a century prior to that date.

The town of Conjeeveram contains a vast number of large temples mostly dedicated to Siva. The majority of these buildings have undergone extensive repairs since they were first built and all kinds of modern additions have been made to them from time to time. Like the temples of Benares, they appear far more imposing in photographs than they do in reality.

The earliest and most interesting temples at Conjeeveram are those which were built by Rājasimha and his two sons Mahēndravarman III and Paramēsvavaravarman II. Of these, the Kailāsanātha and the Vaikuntha temples are the most important.

**Kailāsanātha Temple.**—In the *Annual Report for Epigraphy* dated 1888, Dr. Hultzsch gives a brief account of the Pallava inscriptions found in the Kailāsanātha temple. These show that the central shrine was built by Rājasimha who named it Rājasimhēsvara after himself, and that his son Mahēndravarman III seems to have completed the work. Paramēsvavaravarman II, another son of Rājasimha, constructed the Vaikuntha Perumāl temple at Kāñchī, a building very similar in style to the Kailāsanātha temple.

Just as at Māmallapuram, we find several different alphabets employed in the Pallava inscriptions of the Rājasimhēsvara or Kailāsanātha temple. The most archaic resemble the inscriptions at Māmallapuram. Of these, the inscription which runs round the outside of the Rājasimhēsvara temple is in a good state of preservation as it is engraved on granite slabs. It consists of twelve Sanskrit verses. The inscription opens with a benediction to Gangā and is followed by a mythical pedigree of Pallava, the founder of the dynasty of that name. The inscription continues—"In the race of these (Pallavas) there was born the supreme lord Ugradanda (Paramēsvavaravarman I), the destroyer of the city of Ramarasika." His son was Rājasimha who built the Siva temple round which the inscription is engraved, and called it after himself Rājasimhēsvara. It will be remembered, that Paramēsvavaravarman I is said to have defeated the Chālukyan king Vikramāditya I, at Peruvalanallūr and put his army to flight. On the other hand, Vikramāditya I claims to have "received by surrender the town of Kāñchipuram after defeating the lord of the Pallavas who had been the cause of the humiliation and destruction of his family." Apparently, as a result of this victory the Kurnool district, which originally belonged to the Pallavas, passed into the hands of the

Chālukyas. Two copper-plate records of Vikramāditya and two of his son Vinyāditya have been discovered in this district.

Other inscriptions in archaic characters run round the inside of the enclosure of the Rājasimhēsvara temple and contain an enumeration of several hundred *birudas* of king Rājasimha but record nothing of real historical interest. In front of the Rājasimhēsvara or Kailāsanātha temple and in line with the east wall of the templeyard, is a smaller Siva temple with a waggon-headed roof now called Nāradēsvara. An inscription consisting of four Sanskrit verses runs round the base of this smaller temple, informing us, that this shrine was built by Rājasimha's son Mahēndravarman III who named it Mahēndrēsvara, or Mahēndravarmēsvara, after himself.

Immediately in front of the Rājasimhēsvara temple is an ancient pillared hall or mandapa, connected with the former by an unsightly modern apartment with an entrance on the south side. The style of this ancient building shows that it belongs to the same period as the temple. Engraved on its archaic pillars are some interesting Kanarese inscriptions recording that the Western Chālukyan king Vikramāditya II visited the Rājasimhēsvara temple, and influenced probably by religious feeling and the beauty of the temple, not only left the building intact, but made a grant to it and perpetuated the memory of his capture of the city by this inscription. The following description of this historical event is recorded in the Vakkaleri grant describing the reign of Vikramāditya II.<sup>1</sup> He is described as:—"the king of great kings, the supreme ruler, the lord, to whom arose great energy immediately after the time of his anointment at the self-choice of the goddess of the sovereignty of the whole world, and who resolved to uproot completely his natural enemy, the Pallava, who had robbed of their splendour the previous kings born from his race, reached with great speed the Tondai-mandalam (*the Pallava kingdom proper*), attacked at the head of battle and put to flight the Pallava called Nandipotavarman, (Nandivarman) who had come to meet him, took possession of the musical instrument (*called*) "harhsounding" and of the excellent musical instrument called "roar of the sea," of the banner (marked with Siva's) club, of many renowned and excellent elephants, and of a heap of rubies, which expelled the darkness by the multitude of their rays, and entered (*the city of*) Kānchī, which seemed to be a handsome girdle (*kānchī*) of the nymph of the southern region, without destroying it. Having made the twice-born, the distressed and the helpless rejoice by continual gifts, having acquired great merit by granting heaps of gold to the stone built (temple) of Rājasimhēsvara, which Narasimhapotavarman had caused to be built, and to other temples, and having burnt by the unimpeded progress of his power the Pāndya, Chōla, Kerala, Kalabhra and other princes, he placed a pillar of victory (*jayastambha*), which consisted (*as it were*) of the mass of his fame that was as pure as the bright moon in autumn (*reflected*) on the Southern Ocean, which was called Ghūrnamānārnas (*whose waves are rolling*), and whose

<sup>1</sup> S. Ind. inscriptions Vol. I, p. 164.

shore glittered with the rays of pearls dropped from their shells, that were beaten and split by the trunks of the frightened elephants (*this enemies*), which resembled sea-monsters." The *jaya-stambha*, or inscribed pillar of victory mentioned in the above description, no doubt refers to the Kanarese inscription which he caused to be engraved on one of the pillars in the mandapa of the Rājasimhēsvara temple.

Both on plan and in style, the central shrine of the Kailāsanātha temple bears a strong resemblance to the Shore Temple (Plate V). It is dedicated to Siva, faces the east, and has a sanctum 9 feet square enclosed by massive stone walls 6 feet thick. Enshrined within is a huge sixteen-sided black stone *linga* about 6 feet in height and 3 feet in diameter. Behind the *linga* and facing the north, is a large bas-relief panel representing Sōmaskanda. Thus the shrine, *linga*, and panel are similar to those in the Shore Temple. Around the sanctum is a narrow circumambulatory passage with a flight of steps on the south side leading up to the first floor. In front is a portico flanked by two small shrines, one on each side of the entrance. As the sanctum and passage are covered by the flat roof or terrace above on which stands the pyramidal tower of the temple, the interior is in total darkness. The exterior walls of the shrine chamber are provided with no less than nine small attendant shrines. Three of these abut on to the back wall, three on the east or front wall, and one on the north and south walls respectively. Those on the back wall face the west but the remainder face the east, and as at Panamalai, care has been taken to avoid any of them facing the north or south (Plate V(c)).

At a distance of 26 feet to the east, is the ancient mandapa containing the inscribed pillars mentioned above. This mandapa which originally stood alone, has been connected with the central shrine by a modern closed in hall which has quite spoilt the original appearance of the temple.

The pyramidal tower over the central shrine is divided into three main storeys rising to a total height of about 50 feet and is crowned with the usual umbrella ornament surmounted by an urn-finial. (Plate V(b)). It is built of stone like the Shore Temple, granite being used for the substructures and where extra strength was required, and an inferior sandstone for the rest of the building. The larger figures, and conventional lions attached to the angles and pilasters all round the building, are executed mainly in brick and plaster, but the bas-reliefs and finer architectural details were first carved in relief on the sandstone and then finished in plaster, the entire building, within and without, being covered with whitewash. As in the Shore Temple, few if any of the sculptures are carved out of a single stone, the joints of the masonry go right through them, indicating that they were executed after the stones had been placed in position. Fergusson also mentions that this custom is usual in India where the buildings "are always set up in block, and the carving executed *in situ*." The reason for this custom seems to be due to the fact, that, prior to this period, the sculptors had been employed on rock-cut monuments and carved wooden buildings, and that they continued to employ the same method in decorating the structural buildings. When a large

bas-relief had to be executed, extending over several courses of masonry, the sculptors had to resort to plaster to hide the unsightly joints in the stone work. In this manner, the stone carving became merely a ground-work for the plaster, the details being finished in the latter material. As might be expected, the result of this desultory method led to a great falling off in the standard of the stone carving, the decorator relying on the plaster to hide defects in his work. Needless to say, these sculptural figures and ornaments soon decayed when exposed to the sun and rain, necessitating periodical renovations, with the result that very little of the original plaster work remains to-day. A vast number of the larger figures and bas-relief panels decorating the central shrine and attendant buildings were extensively renovated less than ten years ago. Whether this modern work is inferior to the original, I cannot say, but it is certainly of no particular artistic merit and the temple and surrounding buildings are spoilt by over ornamentation, every available space being covered with crudely executed plaster figures and reliefs depicting Siva in his numerous manifestations in bewildering confusion. A good specimen of this plaster work is shown in Plate VI(a). However, from an iconographical point of view, this vast collection of Saiva deities, symbols and legends depicted in the bas-reliefs must be quite the largest and most complete in India, and should prove a veritable mine of information to the student of Saivism.

The ancient mandapa in front of the central shrine is decorated in the same style as the latter and if not actually built at the same time, must have been erected very soon after. The square pillars supporting the flat roof are of a very archaic type resembling in style some of those of the Māmalla period.

In front of this mandapa, standing where the main entrance into the temple enclosure should be, is the Mahēndravarmēśvar temple built by Rājasimha's son Mahēndravarman III (Plate VI(b)). It is oblong on plan and faces the east. The shrine chamber measures 5 feet wide and 10 feet in length and has a small portico in front approached by a short flight of steps. The shrine contains a fluted *līṅga* of the usual kind peculiar to this period. Instead of having the Sōmaskanda panel carved on the back wall of the interior, it appears on the exterior and is shown in Plate VI(b). The usual stucco lions decorate the angles of the building. On each side of the Sōmaskanda panel are two little niches supported on the heads of elephants. Two crudely executed figures of doorkeepers armed with clubs guard the entrance into the temple. The waggon-headed roof, a development of the style of roof appearing in the Gaṇēśa temple at Māmallapuram (*vide* Part II, Plate XVII), is decorated with five large urn-finials, and the tops of the gables with conventional lion masks. From its position on plan, it looks as though this temple was built before the central shrine was surrounded by a walled enclosure. The latter measures 150 feet from east to west, and is 80 feet in width, and has a small entrance on the east side, immediately in front of Mahēndra's temple. Built up against the enclosure walls is a continuous row of fifty-nine miniature Siva shrines carried all round the enclosure. The style of these little shrines

is illustrated in Plate VI(*c*) and (*d*). They are all alike, and each one is crowned by an umbrella ornament, and originally, had, or was intended to have, a small fluted *linga* of the usual kind enshrined within. Most of them have a Sōmaskanda panel inside. Like the nine larger attendant shrines attached to the outer walls of the central temple, all of these fifty-nine miniature shrines face either to the east or west and never to the north or south. In front of the main entrance into the templeyard and facing the east, is a row of eight more of these little shrines, similar in all respects to those inside the enclosure (Plate VI(*d*)). Their position outside the templeyard, seems to indicate that the original idea was to provide the central temple with a double enclosure, the outer wall of which was to have been similar in design to the inner one, but the work was never completed.

The little entrance gateway giving access into the enclosure and shown in Plate V(*a*) is interesting. It is crowned with a small waggon-headed roof, smaller but similar in style to the one over Mahēndra's temple. Here we have the prototype of the great *gopurams*, or many-storeyed towers over the gateways of the mediæval Hindu temples of Southern India.

A few yards to the east of this gateway, stands a big brick and plaster figure of the bull Nandi. The remains of four stone pillars at the corners of the masonry platform on which the figure rests, indicates that it once had, or was intended to have a terraced roof over it. The figure has been repaired recently and is of no artistic or antiquarian interest.

In the earlier Pallava temples, no attempt was made to surround the shrine with a circumambulatory passage or procession path as we find in the later temples of the Rājasimha period. Neither do we find any traces of walled enclosures or templeyards around the shrines prior to this period. The Buddhists we know, usually fenced off a sacred precinct which served as a procession path around their stūpas and other religious monuments with a wooden railing and ornamental gateways of the same material. In special cases, these were copied in stone with a view to their lasting for ever as memorials to the Buddha. Since Hindu Architecture, as has been shown in Parts I and II of this work, is mainly a development of the older art of the Buddhists, it is probable that the Brāhmans too, erected similar wooden railings around their temples enclosing a sacred precinct for circumambulation, and like the Buddhists, eventually came to the conclusion that owing to the perishable nature of wood, it was better, and cheaper in the long run, to replace these wooden railings with stone walls. The sudden appearance of these procession paths and big enclosures around the temples of the Rājasimha period requires some explanation. It would appear that originally, the procession path or passage around the shrine was open to the sky as in the Shore Temple. In the Panamalai and Conjeeveram temples, we find the passage closed with a flat roof and the interior in total darkness. In the case of the Shore Temple, although the great screen wall forming the procession path around the shrine is splendidly built so far as it goes, the planning of the back wall shows considerable indecision on the part of the architect who left the

work unfinished. A glance at the plan of this temple (Plate II), clearly shows that the original idea was to carry the wall completely round the temple. The main entrance to this temple faces the east and the open sea, but it is doubtful whether this approach was ever used as such. One would have thought that in designing the screen, the architect would have provided an entrance in the centre of the back wall for the convenience of visitors to the temple who must necessarily approach the building from this side only, the other side being occupied by the sea. It is possible that the architect thought of doing so, but was prevented from carrying out his plan owing to Rājasimha building another Siva temple on the site, and back to back to the main building. Had this second temple been built in a straight line with the central shrine, as is the case with the Kailāsanātha and Mahēndra's temple the screen wall of the Shore Temple could have been extended forward so as to include both temples in the same enclosure. However, this was not done, but an attempt was made to build another and larger enclosure in front of the smaller Siva temple facing the west but the work was never completed. But for the inscriptions engraved on the flag-staff pedestals standing in this unfinished enclosure, one would naturally have taken the latter to represent a later addition. The somewhat hopeless muddle in which the architect seems to have found himself in providing the Shore Temple with a proper procession path and enclosure, seems to indicate that he had not had much previous experience in carrying out such works.

In the Kailāsanātha temple, we see an improvement in the planning of both the main building and the enclosure. But even here, the position of Mahēndra's temple, obstructing the main entrance into the enclosure as it does, shows some confusion of ideas on the part of the builder, who lost through faulty planning, a good opportunity of producing an imposing main entrance. Again, the unequal number of miniature shrines, six on the north, and two on the south side of the paltry main entrance into the enclosure, spoils the façade and gives it an unfinished appearance (Plate V(a)).

The planning and construction of these Pallava temples, is not only of interest to the architect, showing as they do, the gradual development of Hindu temple architecture from very humble beginnings, but their study is equally instructive to the student of religion, as they clearly demonstrate how Hinduism became more and more complex as time went on. The style of the temples of the earlier period shows that the Hinduism of those early days was a simple, straight-forward form of worship conducted openly, and free from that secrecy and mysticism which forms such a striking feature of that religion in later times, necessitating the provision of secret passages around the shrine, gloomy interiors and high-walled enclosures, features quite unknown in the earlier examples. Not only do we find a change in the planning of the interiors of the temples, but also in their outward appearance. The simple flat terraced roof surmounted by a low dome-shaped umbrella ornament of the earlier period, has now become transformed into a lofty many-storeyed pyramidal tower rising to a height of 50 feet or more, and forming,

as no doubt it was intended it should do, an attractive landmark for miles around the countryside. These changes show how very powerful the Brāhmans had become, their costly religious buildings far exceeding in magnificence the royal palaces of the kings.

**Vaikuntha Perumāl Temple.**—This is one of the few large Pallava temples dedicated to Vishṇu. It stands at the other end of the town, almost due east of the Kailāsanātha temple and close to Conjeeveram railway station.

Unlike his father, Paramēśvaravarman II who built this temple, must have been a devout Vaishṇava. The name Vaikuntha means the heaven of Vishṇu, who in Southern India, is usually styled Perumāl, the "Great one." Both on plan and in style, the central shrine bears a strong resemblance to the Kailāsanātha temple (Plate VII). Like the latter, the pyramidal tower consists of a central shrine on the ground floor and three upper storeys. The one on the ground floor measures 7 feet square and 10 feet in height, with massive stone walls 7 feet in thickness. These walls had to be exceptionally strong to carry the weight of the lofty superstructure. Enshrined within and facing the east, is a large four-armed image of Vishṇu in a sitting posture. The shrine on the first floor is a little larger than the one below and contains a fairly large image of Vishṇu in the form of Anantasayana. The cell on the second floor is a little smaller than those below and contains an image of Vishṇu, smaller, but similar to the one on the ground floor. The third storey of the tower is hollow so as to reduce the weight on the substructure. The section given in Plate VII(b) explains the construction and arrangement of these superimposed shrines. If the reader will kindly compare this section with the one of Dharmarāja's Ratha shown in Plate XV of Part II, he will see how this style of temple originated. There can be little doubt, that the many-storeyed *vihāras* or monasteries of the Buddhist period were built in this style, only, mainly of wooden construction.

The central shrine is surrounded by two narrow covered passages or *prākāras*. The inner one is in darkness and has a flight of stone steps at the back leading up to the shrines on the upper floors. The outer passage is provided with door and window openings facing the open templeyard. The shrine on the first floor also has two passages round it, one covered and one open, the latter forming a balcony as in Dharmarāja's Ratha. The upper shrine has a balcony only around it.

The central shrine faces the east and has a small portico in front leading into a handsome pillared hall 22 feet square. The latter is an ancient structure forming an integral part of the original building, and not a later addition as we usually find. The temple stands in a walled enclosure or temple-yard 108 feet in length and 79 feet in width, with a pillared verandah running all round the inside of the enclosure, the walls of which are covered with bas-relief panels, some of them inscribed. The panels are in two rows separated by a flat narrow moulding apparently intended for engraving titles explaining the sculptures. Each panel was evidently meant to denote a particular event in contemporary history. The original sculptures are considerably

decayed but the temple authorities have tried to restore them with plaster. The explanatory notes have not been filled in completely, but are found only on a small portion of the south verandah wall and explain thirteen panels of the upper row of reliefs. The first of these refers to the death of Paramēśvaravarman II, the builder of the temple which is called Paramēśvara Vinnagaram after this king. The events which happened after this king's death are portrayed in the bas-reliefs (*South Indian Inscriptions Vol. II*, p. 344). A dispute about the succession to the throne after Paramēśvaravarman's death seems to have occurred and Nandivarman, a cousin of Paramēśvaravarman II, was chosen by the subjects as their king. At this period, internal dissensions had set in the Pallava family, and the Western Chālukyans were not slow to take advantage of this unsettled state of the Pallava empire. As we know from the inscriptions in the mandapa of the Kailāsanātha temple mentioned above, Vikramāditya II, lost no time in attacking Kāñchipuram, defeated Nandivarman and captured the city. After this crushing defeat by the Chālukyans, Pallava ascendancy seems to have come to an end in the south.

It will be noticed in the plan of this temple (Plate VII(c)), that the number of passages around the shrine have been increased. If we include the open procession path outside the shrine and the verandah running all round the templeyard, the number of *prākarās* around the shrine is now no less than four. Again, in the Kailāsanātha temple, the mahāmandapa or pavilion belonging to the temple, stands 26 feet away from the main building and is a separate edifice. In the Vaikuntha temple, it forms the front portion of the central shrine and is no longer a separate building. The pillared verandah too, is an additional feature not met with before in Pallava architecture. These new features denote not only a change in the architecture, but a change in the form of worship conducted in the temples.

In the Shore Temple, the four corners of the roof of the top-most storey of the pyramidal tower, are decorated with figures of dwarfs or *ganas* blowing conch-shell trumpets. In the Kailāsnātha temple, and in fact, in most Siva temples, from this period down to the present day, the *ganas* are replaced by figures of the bull Nandi. In the earlier temples, figures of Nandi, like Gaṇēsa and Skanda, hardly ever appear, and when they do, occupy quite a subordinate place in the ornamentation of the temples, clearly showing that all three were regarded as minor deities of no great importance in early times. But in the Rājasimha period, and from that time onwards, we find them occupying prominent positions in the architectural ornamentation of the temples and often provided with separate buildings to enshrine them, until ultimately, the worship of Gaṇēsa and Skanda develop into two separate cults with temples of their own.

Being dedicated to Vishnu, the angles of the upper-most cornice of the Vaikuntha temple are decorated with stucco figures of Garuḍa in place of bulls, as may be seen in Plate VII(a). The pilasters or engaged columns decorating the exterior walls of the shrine however, still retain the lions rampant, so typical of the Siva temples of this period.

## CHAPTER II.

### The Last or Nandivarman Period.

(Cir. 800 to 900 A. D.)

Although the crushing defeat inflicted on Nandivarman by the Western Chālukyan king Vikrāmaditya II may be regarded as the beginning of the end of Pallava supremacy in the south, the Pallavas still continued to exist in some form or other long after this event, and seem to have enjoyed some independent dominion in a portion of their ancient territory. Strangely enough, their rivals the Chālukyas also ceased to be the ruling power in the west about the same time as Pallava ascendancy came to an end in the south, and thus, the heirs of the Pallavas were not the Chālukyas, who had to make way for the Rāshtrakūtas, but the Chōlas, who in alliance with the Pāndyas of the south, inflicted a decisive defeat on the Pallavas at the close of the ninth century. Pallava chiefs continued to exist down to the thirteenth century, but as a distinct race or clan, they totally disappear from the stage of history.

Nandivarman is said to have reigned for about fifty years, but it is not clear who actually succeeded him. Among his later successors was a king named Aparājita, who claims to have vanquished the Pāndya king, Varagura II, at the battle of Srī Purambiya, but was himself defeated by the Chōla king Aditya I, about the end of the ninth century. From that time Pallava supremacy was transferred to the Chōlas, who brought all the southern kingdoms under their control during the tenth and eleventh centuries.

During the period of Pallava history extending from the reign of Nandivarman to the defeat of Aparājita by the Chōlas, roughly, from 800 to 900 A.D., very few Pallava monuments have been discovered which can be definitely assigned to this period. In the earlier Pallava monuments, an early, intermediate, and a later style, are clearly discernible as has already been shown in this work, and even when the monuments possessed no inscriptions to guide us, their approximate age could always be determined with some degree of accuracy on architectural grounds. But in this last phase of Pallava architecture, no definite style prevailed to mark the period, and without the aid of inscriptions, their proper classification becomes difficult. It has been shown in the last chapter, how a change in religion may create a change in the prevailing style of architecture of the period. In addition to this, the style of architecture may also be influenced by neighbouring cultures. In all probability, the Pallavas during the time of Nandivarman and his immediate successor, continued to build small Siva temples similar in style to the Muktesvara temple, as several shrines of this type exist in and around Conjeeveram and obviously belong to this later period, but the Vaikuntha temple represents the last large and important temple executed by the Pallavas.

**Muktēsvara Temple.**—Of these smaller Siva temples at Conjeeveram, the Muktēsvara and Matangēsvara temples are the best examples. In size, on plan, and in style, they are practically identical, so a single description will suffice for both temples (Plate VIII).

The Muktēsvara temple contains three inscriptions which are published in *South Indian Inscriptions*, Vol. IV. pp. 285-7. The first of these is dated in the 28th year of the reign of Nandivarman and from the fact that the temple is called Dharma-Mādēvi Īsvara and that a lady named Dharma-Mādēvi, probably a Pallava queen, made provision for the daily worship of the deity enshrined within the temple, it may be inferred that the temple was built at this period and probably by the lady in question. The second is a damaged Chōla record, while the third belongs to the Vijayanagar dynasty.

On plan, the Muktēsvara temple consists of a small shrine chamber about 7 feet square with massive stone walls 7 feet in thickness. The shrine doorway is small, and in front of it is a pillared porch 12 feet square, the flat roof of which is supported in the centre by four lion-based pillars similar in style to those found in the Pallava monuments of the earlier period. The building stands on a high basement or podium so that the floor of the interior is about 8 feet above the ground level and is approached by a flight of steps in front. The simplicity of the plan of the shrine chamber, the style of the lion-based pillars and mouldings decorating the podium, suggest that the architect took Dharmarāja's Ratha at Māmallapuram as his model (*vide* Plate XIV of Part II). However, the bas-relief sculptures and exterior ornamentation of the temple, like the *linga* and Sōmaskanda panel within, are typical of the Rājasimha period.

There is, however, another type of small Siva temple that came into existence during the latter part of this period, which is a development of the apsidal-ended temple of the Māmalla period and similar in style to the so-called Saha-dēva's Ratha at Māmallapuram. It represents an intermediate style between the Rājasimha period and that of the Early Chōla. The *lingas* are no longer fluted, but plain cylindrical shafts, and generally smaller than in the previous period. The images and doorkeepers have four arms. The dormer-window ornament differs from that found in the earlier examples. The pillars and pilasters have no conventional lions and there is no Sōmaskanda panel in the sanctum. The ornamental niches decorating the exterior of the shrine are filled with stone images carved in high relief, or in the round.

Strictly speaking, most of these apsidal-ended temples date back to the latter part of the ninth century, and thus, belong rather to the reign of Aparājita than to the time of Nandivarman. But as the latter king is far better known in Indian History than the former, and as one always associates his name with the last Pallava king of any real historical importance, the name of Nandivarman has been chosen in preference to that of Aparājita as a convenient one to designate this last phase of Pallava architecture.

After the reign of Aparājita, Pallava architecture ceases to exist as a separate style and merges into that of the Chōlas.

**Oragadam.**—At Oragadam, a small village,  $6\frac{1}{2}$  miles to the south-east of Chingleput railway station, and 9 miles from the “Seven Pagodas,” is an interesting little Siva temple modelled on the style of the rock-cut temple known as Sahādeva’s Ratha at the latter place (*vide* Part II, Plate XI), and in all probability, belongs to the same period as the Virattanēsvara temple at Tiruttani.

It is built on a rocky hillock just outside the village and faces the east, is sacred to Siva and called the Vādāmallisvara temple. It contains no inscriptions but on a boulder to the south-west of the hillock is an inscription belonging to the reign Rājakēsarivarman, and another to that of Rājēndra Chōla I (1011-12 A. D.), the latter records the gift of some sheep to purchase a lamp for the Tiruvādāmalaiyar temple Urōdagam *alias* Pallavamallachaturvedimangalam, which reminds us of a Pallava king of the eighth century. The inscriptions do not state when the temple was built but its style indicates that it belongs to the later Pallava period when the style of the latter merges into that of the Chōlas (Plate IX).

In describing the architecture and construction of the building, it will assist matters, if we leave out of consideration the pillared porch or mandapa erected in front of the main building. The style of the pillars and projecting cornice of this porch shows that this structure belongs to the Vijayanagar period and cannot be earlier than the sixteenth century. The plan of the building shows that the original structure consisted of a small square hall leading into a little apsidal-ended chamber enshrining a stone *linga* of the usual type, mounted on a *yoni* pedestal (Plate IX(b)). The walls are 3 feet thick and faced with well-dressed granite blocks neatly and accurately fitted, originally, without mortar. Between the stone facing of the walls, there is the usual core of rubble masonry. The stonework extends upto the double cornice and is provided with a flat terraced roof of the usual kind, except where the roof extends over the shrine chamber, where it takes the form of a flat ceiling composed of teakwood joists, concrete and plaster, effectually shutting off all communication with the hollow brick chamber above (Plate IX(c)). The little brick and plaster chaitya-like structure above the shrine chamber seems to have been added merely as an ornament denoting the position of the deity enshrined below, since it serves no useful purpose in lighting the interior as it possesses no windows, neither is it necessary as a roof covering for the chamber below as the latter is already provided with a durable roof. In the real Buddhist chaitya, there was no second or false roof below the upper one as we find here, and the gable end of the roof was always provided with a large horseshoe-shaped window usually fitted with an ornamental fan-light or carved wooden screen, forming an ideal means of affording light and ventilation to the interior of the building. Here, the brick and plaster gable end of the waggon-headed roof merely serves as an additional space for the display of stucco ornament, while images of the bull Nandi, and other conventional devices, denoting that the shrine is sacred to Siva, decorate the lower portion of the plaster work all round the roof at its junction with the

stone walls of the body of the building. The ridge running along the top of the roof was adorned with three large finials. These are usually gilt or painted yellow in imitation of gold. Originally, the whole of the plaster work was painted, the main figures and ornaments being picked out in bright colours in the same manner as is the custom in Southern India at the present day. The same custom was employed by the Buddhists from whom the Hindus no doubt borrowed it. The Hindus employ this method of decorating their temples not merely because they think it pleasing to the eye, and therefore pleasing to their gods; but because it also serves a useful purpose in religious instruction by explaining, in an anthropomorphic manner, the different gods and their various incarnations, and the sacred stories connected with them. Certain gods are painted in certain recognised colours, which are well known even to uneducated Hindus, who thus have no difficulty in interpreting the sacred scenes portrayed in the gaudy stucco work adorning their temples. In condemning this practice, we should remember that the Hindus are only carrying out a custom of great antiquity, and one which they believe to be useful as means of imparting religious instruction to uneducated people.

In the stone architecture of the temple, we may still find traces of the old conventional lions, leogryphs, and dormer-window ornament so familiar in the earlier Pallava monuments. But these decorative forms now occupy a subordinate position in the design of the building. The boldly cut, well defined gable ornament, simulating a long waggon-headed roof decorated with a row of dormer windows with the heads of monks or nuns peering through them, as we noticed in the temples of the earlier period, has now degenerated into a heavy curved moulding ornamented with floriated, fan-shaped plaques. Its original character and meaning has disappeared. This change in the architecture also denotes a change in religion. It shows that the latter has become more elaborate and complex, and that the number of deities to be reckoned with has increased. Thus we find the architect has been called upon to provide extra accommodation for these additional images and more space for the display of religious ornament. In order to accomplish this without departing from the original plan for temples in this style, he introduces five large ornamental niches into the outer surface of the stone walls, and provides little niches filled with stucco images all round the brickwork above. At a still later period, he adds a pillared porch in front of the main entrance, forming a clumsy and unnecessary addition which quite spoils the pleasing simplicity of the original design.

Apsidal-ended temples of this type are not uncommon in Southern India, and as a rule are dedicated to Siva. Perhaps in adopting this style of building from the Buddhists, the Brahmins saw in its apsidal-ended plan, the sacred form of the linga or phallic emblem of Siva, and thus considered it an appropriate design for Saivite temples (Plate IX(b)).

**Tiruttani.**—Is a small town near Arkonam. About half a mile to the east of Tiruttani railway station is a stone built Pallava temple named Viratantan̄esvara, sacred to Siva and faces the east, is private property and still in

use as a place of worship. The structure shows signs of having received numerous coats of whitewash in the past, and here and there are traces of old colour work on the exterior of the building, particularly under the projecting cornice. It is square on plan with a small porch or hall facing the east giving access to a shrine chamber 6 feet square. Immediately in front of the latter, is a modern stone built hall or mandapa, an unnecessary addition which has ruined the original appearance of the temple. Within the shrine is a *linga* mounted on a *yoni* pedestal of the usual kind, and on each side of the entrance into the shrine, is a standing figure of a four-armed doorkeeper leaning on a club or mace in characteristic Pallava style. It will be remembered that in the earlier Pallava temples, the doorkeepers have only two arms. The exterior walls of the sanctum are decorated with three ornamental niches containing well-executed black stone images in the round of Siva, Brahmā and Vishṇu. Siva in the form of Dakshināmūrti appears on the north, and Vishṇu on the west. In addition to these three images, there is one of Durgā in a niche on the north wall of the porch, and one of Gaṇeśa in a corresponding niche on the south wall (Plate XI). All of these images have four arms, and with the exception of Durgā, are portrayed seated on thrones or pedestals. The conch and discus attributes shown in the upper hands of Vishṇu and Durgā respectively, are depicted with flames of fire, a feature not met with in earlier Pallava iconography.

Two boldly cut plain mouldings or bands decorate the plinth of the temple and on the flat surface of these mouldings are incised ancient inscriptions in Tamil verse recording that the temple was built by a certain Nambi Appi in the 18th year of the reign of the Pallava king Aparājita Vikramavarman. Since we know from the Tiruvālangādu Plates (*Annual Report on Epigraphy for 1906*, p. 65) that this king was defeated by the Chōla king Āditya I who seized the Pallava empire, and that this conquest occurred before 900 A.D., we may assume that the temple was built during the latter part of the 9th century A.D., when the Pallava dynasty came to an end and the Chōlas became the ruling dynasty in Southern India.

The exterior angles of the building are ornamented with slender pilasters with bracket capitals having the roll ornament on the underside, like the pillars belonging to the Māmalla period. A curved projecting cornice decorated with the dormer-window ornament is carried all round the flat terraced roof. Below this cornice is a frieze of dwarfs or *ganas*. Above it, is a stone blocking course ornamented with griffins, and at each angle of the porch roof, this blocking course is provided with a water spout in the form of a gargoyle (Plate XI(a)). This unusual feature seems to have been borrowed from the temple known as Dharmarāja's Ratha at the Seven Pagodas described in detail in Part II. On the western side of the roof there is a figure of the bull Nandi at each corner. It will be noticed that the simulated gable windows ornamenting the cornice no longer have spade-shaped finials as in the earlier examples but this ornament has now been converted into a conventional lion's mask.

The tower or *vimāna* over the shrine chamber is designed like a small model of a Buddhist chaitya and bears a striking resemblance to Sahādeva's Ratha at the Seven Pagodas (*vide* Part II, Plate XI). The back of the apse and the side walls are decorated with ornamental niches surmounted by simulated dormer windows. Below the eaves is a frieze of sacred geese. The top of the waggon-headed roof is crowned with a row of four large stone finials. The gable front is decorated with a carved horseshoe-shaped bargeboard and central ornament similar in style to those belonging to certain monuments at the Seven Pagodas described in Part II. The finial adorning the top of the stone bargeboard, like those appearing above the simulated dormer windows below, takes the form of a conventional lion's mask (Plate X(b)). Carved on the lower portion of the gable end of the roof, and occupying the position of a doorway leading into the interior, is a square panel depicting in bas-relief the Sōmaskanda group so familiar in the Pallava temples of the Rājasimha period.

Unlike most Pallava temples belonging to this period, the entire building is of stone, and the manner in which the ornamentation of the façade, and the treatment of the curved surface of the roof has been executed, clearly shows that the carving and shaping of the stones used in the construction of the building were finished after the temple was built, just as though it had been a monolithic monument like those of the Māmalla period.

**Gudimallam.**—This village is six miles to the north of the important railway junction of Renigunta in the Madras Presidency. It contains an ancient Siva temple called Parasurāmēśvara. Parasurām, "the axe-bearing Rāma," is supposed to be the founder of the West Coast country, having miraculously reclaimed it from the encroaching sea. He is, therefore, often worshipped in Malabar in special shrines dedicated to him. Siva temples with the name Parasurāmēśvara are not uncommon in the south and they are believed to owe their existence to Parasurāma. The Gudimallam temple is an ancient one belonging to the later Pallava period. It contains a number of Pallava, Chōla and Bāna inscriptions of considerable historical importance. An account of these was published by the late Mr. Gopinatha Rao in the *Indian Antiquary* for April 1911, pages 104 to 114. These records show that the two Pallava kings, Nandivarman and Dantivarman, made gifts to the temple in the early part of the ninth century. The names of both these kings are mentioned in the inscriptions belonging to the Vaikuntha Perumāl temple at Conjeeveram. Mr. Gopinatha Rao was of opinion that Nandivarman was the son of Dantivarman. If this is correct, then Dantivarman must have been the immediate successor of Paramēśvaravarman II, and ruled for a short period before Nandivarman, who was a cousin of Paramēśvaravarman II, was chosen by the subjects as their king. A Chōla inscription in the Parasurāmēśvara temple records that it was rebuilt in 1126 A.D. during the reign of Vikramachōladēva. These inscriptions are of considerable importance in fixing the different periods of the Bāna kings, to whose reigns most of them belong.

On plan, in style and dimensions, the original shrine was practically identical to the Vādāmallisvara temple at Oragadam described above, and like the latter, consists of an apsidal-ended sanctum measuring 12 feet in length and 10 feet in width, with a small hall or porch in front about 10 feet square (Plate XII). In style and construction, the waggon-headed roof above the sanctum is similar to the one crowning the Oragadam temple, and the exterior walls of the shrine, like those of the latter, are provided with the same number of niches for stone images of Siva, Brahmā, Vishnu, Durgā and Gaṇeśa respectively. The plaster ornamentation of the roof was renovated in 1126, and, therefore, is not quite in the same style as formerly, but in the main, the original style of the roof has been retained.

Enshrined within the small sanctum is a most remarkable *linga*, the only one of its kind ever discovered and which is illustrated in Plate XIII(a). It stands 5 feet above the floor level, is about a foot in thickness, and is carved out of a hard igneous stone of a dark brown colour and highly polished. The upper portion is a true copy of the *phallus*, but the front of the shaft is decorated with a well executed figure of Siva in high relief standing on the crouching figure of a Rākshasa or demon dwarf which forms the base of the *linga*. The base of the latter is fixed in a hole cut in the floor and is without the usual *yoni* stone. Siva is portrayed with only two arms, as in the earlier sculptures. In his right hand he holds a ram (presumably intended for a dead one) by its hind legs, and in his left hand a small water-vessel with a battle-axe, resting on his left shoulder, from which apparently he derives the name of Parasurāmēsvara. He is shown with matted locks and wearing a necklace, bangles and a diaphanous loin cloth. The hideous little figure of the Rākshasa with a pair of animal ears, resembles similar figures found in the earlier art of the Buddhists, from whence the sculptor doubtless got his idea.

In Part II, Plate XVIII, three types of Pallava lingas are shown. Of these, (a) represents a primitive type of linga of the Māmalla period, the polished crown of which, like the one in the Gudimallam temple, shows signs of realistic treatment. The biggest Pallava lingas belong to the Rājasimha period, and the two best specimens are enshrined in the Kailāsanātha and Shore temples respectively, so mere size does not denote great antiquity. We have seen in the last chapter how very elaborate the lingas became during the Rājasimha period, and I see no reason why the highly ornamental linga in the Gudimallam temple should be assigned to a period earlier than the eighth or ninth century. On the strength of the resemblance between the Rākshasa carved on the base of the linga and similar figures found in Buddhist art, the late Mr. Gopinatha Rao assumed that the temple dates back to the second or third century A.D. However, the style of the little apsidal-ended temple with its waggon-headed roof, in which this remarkable linga is enshrined, clearly shows that the original building cannot be earlier than the ninth century and belongs to the same period as the Oragadam temple.

We are told in the inscriptions that the temple was completely rebuilt in the twelfth century. The plan and section of the temple given in Plate XII.

show that this statement is not true. The brick and plaster roof over the little apsidal-ended shrine chamber was doubtless repaired and redecorated with stucco figures and ornamentation in the Chōla style, but otherwise, the original building remained intact. What really happened with regard to the so-called rebuilding was this. A big hall or mandapa 24 feet square, with a flat terraced roof supported in the centre by four pillars and a doorway on the south side, was built in front of the entrance into the original shrine causing the interior to be in total darkness. Not content with this unsightly addition, the temple was then surrounded by a procession path or *prākāra* covered by a flat roof and with an entrance portico on the south side. Owing to these additions, the only portion of the original building now visible from outside, is its roof (Plate X(c)). Before these additions were made in the twelfth century, the general appearance of the building was similar in all respects to that of the Oragadam temple shown in Plate IX(a).

Both the additions and inscriptions show that by the twelfth century, the temple had risen to fame in that part of the country, and the Brāhmans felt justified in enlarging it so as to accommodate the influx of visitors to the shrine, and at the same time, make the ritual performed within more elaborate and impressive by conducting it in semi-darkness. Another attraction, which must have occurred soon after the rebuilding of the temple, was the provision of handsome metal images of Siva and Gañēsa for processional purposes. At stated intervals the god comes out in procession, and as the chief object of worship in the shrine is usually a fixture, these metal images are carried in procession instead. The most important procession is usually the annual car festival when the god is taken round in a big wooden car through the main streets where his worshippers live and receives their worship and offerings at their very homes. A fine metal image of Gañēsa belonging to this temple, and which apparently from its style, dates back to Chōla times, is shown in Plate XIII(b).

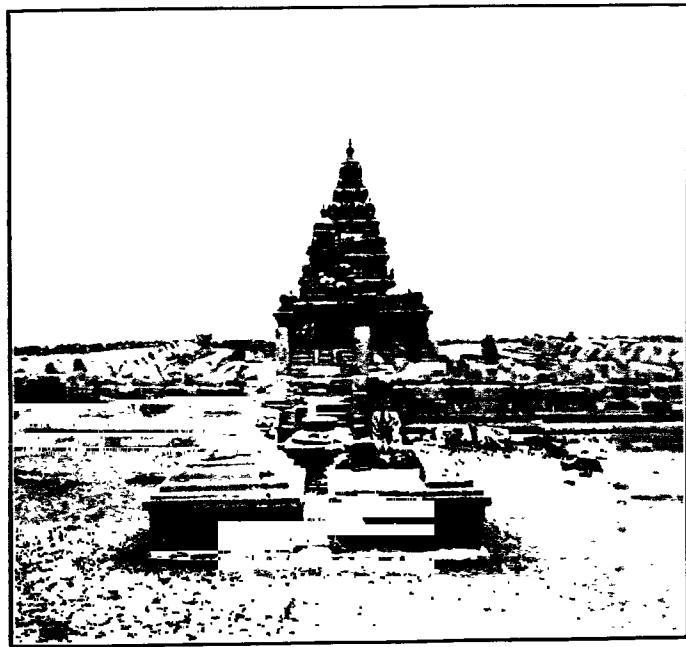
In the last chapter, it has been shown how the simple little square-celled shrine of the earlier period, in course of time, developed into a large building with a lofty spire, provided with numerous halls, procession paths and walled enclosures. The Gudimallam temple shows that this type of temple, too, eventually went through the same process, the cause of the change being the same in both cases. This last example of Pallava architecture brings this work to a close. So far as we know, the Pallavas who were originally Buddhists, were the first builders of Brāhmanical temples in Southern India, but their successors, the Chōlas, were the greatest temple-builders in the south, about 80 per cent. of the ancient temples still existing being erected in their time. As might be expected, the early Chōla temples are similar to the later Pallava buildings both in style and plan, but the Chōlas eventually developed a style of their own quite distinct from that of the Pallavas.



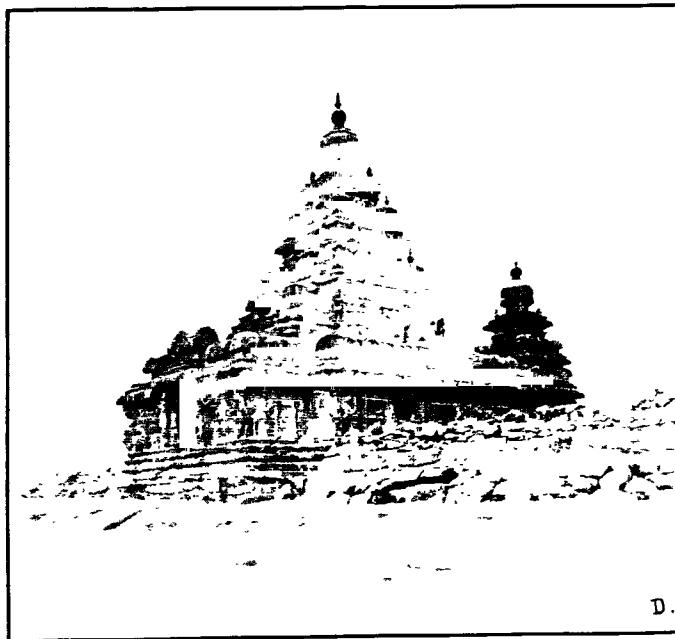
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Dipdān or lamp pillar . . . . .	<b>40</b> , 2	Madras Presidency . . . . .	<b>40</b> , 8, 23
Dharma-Mādēvi, a Pallava queen . . . . .	<b>40</b> , 19	Mahabalipuram . . . . .	<b>40</b> , 6
Dharma-Mādēvi Īśvara . . . . .	<b>40</b> , 19	Mahēndra, rock-cut styles . . . . .	<b>40</b> , 1
Dharmarāja's Ratha . . . . .	<b>40</b> , 2, 3, 16, 19, 22	Mahēndra's temple . . . . .	<b>40</b> , 13, 14, 15
Dharmarāja's Temple . . . . .	<b>40</b> , 2	Mahēndravarman III . . . . .	<b>40</b> , 10, 11, 13
Durgā . . . . .	<b>40</b> , 22, 24	Mahēndrēsvara or Mahēndravarmēsva- ra . . . . .	<b>40</b> , 11, 13
Durgā's lion, image of . . . . .	<b>40</b> , 6	Mahishāsura Mandapa . . . . .	<b>40</b> , 5, 6
Fergusson . . . . .	<b>40</b> , 12	Malabar . . . . .	<b>40</b> , 23
Ganas . . . . .	<b>40</b> , 17, 22	Māmalla Period . . . . .	<b>40</b> , 4, 13, 19, 22, 23, 24
Ganēsa . . . . .	<b>40</b> , 4, 13, 17, 24, 25	Māmalla, Rock-cut styles . . . . .	<b>40</b> , 1
Gangā . . . . .	<b>40</b> , 10	Māmallapuram . . . . .	<b>40</b> , 2, 10, 13, 19
Garuda . . . . .	<b>40</b> , 17	Masulipatam . . . . .	<b>40</b> , 2
Ghūrnamānārnas . . . . .	<b>40</b> , 11	Maṭangēsvara temple . . . . .	<b>40</b> , 19
Gopinatha Rao, the late Mr. . . . .	<b>40</b> , 5, 23, 24	Muktēsvara temple . . . . .	<b>40</b> , 18, 19
Goloubew, Mon. Victor . . . . .	<b>40</b> , 6	Mukunda Nāyanār temple . . . . .	<b>40</b> , 2, 6
Griffins . . . . .	<b>40</b> , 22	Nambi Appi . . . . .	<b>40</b> , 22
Gudimallam . . . . .	<b>40</b> , 23, 24, 25	Nandi (bull) . . . . .	<b>40</b> , 5, 14, 17, 22
Hēmasītalā . . . . .	<b>40</b> , 10	Nandipotavarman . . . . .	<b>40</b> , 11
Himalayas . . . . .	<b>40</b> , 2	Nandivarman . . . . .	<b>40</b> , 11, 17, 18, 19, 23

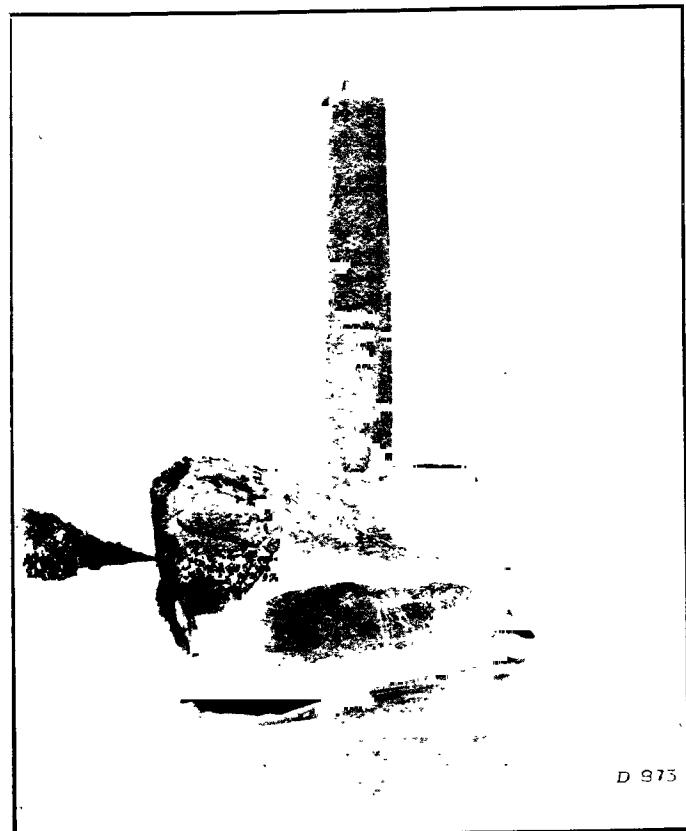
Nandivarman Period . . . . .	40, 18	Saiva deities . . . . .	40, 13
Nāradēsvara . . . . .	40, 11	Sāluvankuppam . . . . .	40, 2, 6
Narasimhapotavarman . . . . .	40, 11	Sankarāchārya . . . . .	40, 10
Narasimhavarman II . . . . .	40, 1, 7	Seven Pagodas . . . . .	40, 1, 2, 8, 20, 22, 23
Nirgranthas (Jains) . . . . .	40, 9	Shore Temple . . . . .	40, 1, 2, 3, 4, 5, 6, 8, 12, 14, 15, 17
Oragadam . . . . .	40, 20, 24, 25	<i>Silpa-Śāstras</i> . . . . .	40, 3
Pallava Architecture . . . . .	40, 1, 6, 7, 8, 17, 18, 19, 25	Skanda . . . . .	40, 4, 17
<i>Pallava Antiquities</i> . . . . .	40, 7	Skandavarman . . . . .	40, 9
Pallava Genealogy . . . . .	40, 7	Sōmaskanda . . . . .	40, 1, 3, 4, 5, 7, 8, 12, 13, 14, 15, 23
Pallava iconography . . . . .	40, 4, 22	South Arcot District . . . . .	40, 1, 7
Pallava inscriptions . . . . .	40, 7, 10	<i>South Indian Inscriptions</i> . . . . .	40, 4, 11, 17, 19
Pallava kings . . . . .	40, 7, 9, 22	Southern India . . . . .	40, 6, 14, 16, 21, 22, 25
Pallava temples . . . . .	40, 2, 4, 8, 14, 15	Southern Ocean . . . . .	40, 11
Pallavamall, chaturvedimangalam . . . . .	40, 20	Sthavira School . . . . .	40, 9
Palligondān . . . . .	40, 4	Tirupatithikundram . . . . .	40, 9
Palligondaruliyadēva, the . . . . .	40, 4	Tiruttani . . . . .	40, 20, 21
Panamalai . . . . .	40, 1, 5, 7, 8, 12, 14	Tiruvādāmalaiyar . . . . .	40, 20
Paramēśvaravarman I . . . . .	40, 4, 9, 10	Tiruvālangādu . . . . .	40, 22
Paramēśvaravarman II . . . . .	40, 10, 16, 17, 23	Tonkū-mandalam . . . . .	40, 11
Paramēśvara Vinnagaram . . . . .	40, 17	Ugradanda . . . . .	40, 10
Parasurāma . . . . .	40, 23	Urōdagam . . . . .	40, 20
Parasurāmēśvara . . . . .	40, 23, 24	Vādāmallisvara temple . . . . .	40, 20, 24
Peruvalanallu . . . . .	40, 10	Vaikuntha . . . . .	40, 16
<i>Phallus</i> . . . . .	40, 24	Vaikuntha Perumāl temple . . . . .	40, 10, 16, 23
<i>Prudakshinam</i> . . . . .	40, 5	Vaikuntha temple . . . . .	40, 10, 17, 18
<i>Prākāras</i> . . . . .	40, 16, 17, 25	Vakkaleri Grant . . . . .	40, 11
Purambiya, Śrī . . . . .	40, 18	Vanquisher of the elephants . . . . .	40, 7, 8
Pāndya . . . . .	40, 11, 18	Vāraguna II . . . . .	40, 18
Rājākēsarivarman . . . . .	40, 20	Varthamāna temple . . . . .	40, 9
Rājasimha . . . . .	40, 1, 2, 3, 4, 5, 7, 8, 10, 13, 15	<i>Vihāra</i> . . . . .	40, 16
Rājasimha Period . . . . .	40, 1, 3, 4, 6, 14, 17, 19, 23, 24	Vijayanagar dynasty . . . . .	40, 19
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Rājasimhēśvara . . . . .	40, 10, 11, 12	Vikramāditya II . . . . .	40, 11, 17, 18
Rājēndra Chōla I . . . . .	40, 20	Villupuram . . . . .	40, 7
Rākshasa . . . . .	40, 24	<i>Vimāna</i> . . . . .	40, 1, 8, 23
Rāma . . . . .	40, 23	Vinayāditya . . . . .	40, 11
Ramarasika, city of . . . . .	40, 10	Virattanēśvara temple . . . . .	40, 20, 21
Rāshtrakūtas . . . . .	40, 18	<i>Yoni</i> pedestal . . . . .	40, 7, 20, 22
Renigunta . . . . .	40, 23	<i>Yoni</i> stone . . . . .	40, 8, 24
Sahadeva's Ratha . . . . .	40, 19, 20, 23	Western Chālukyan King . . . . .	40, 11, 17, 18



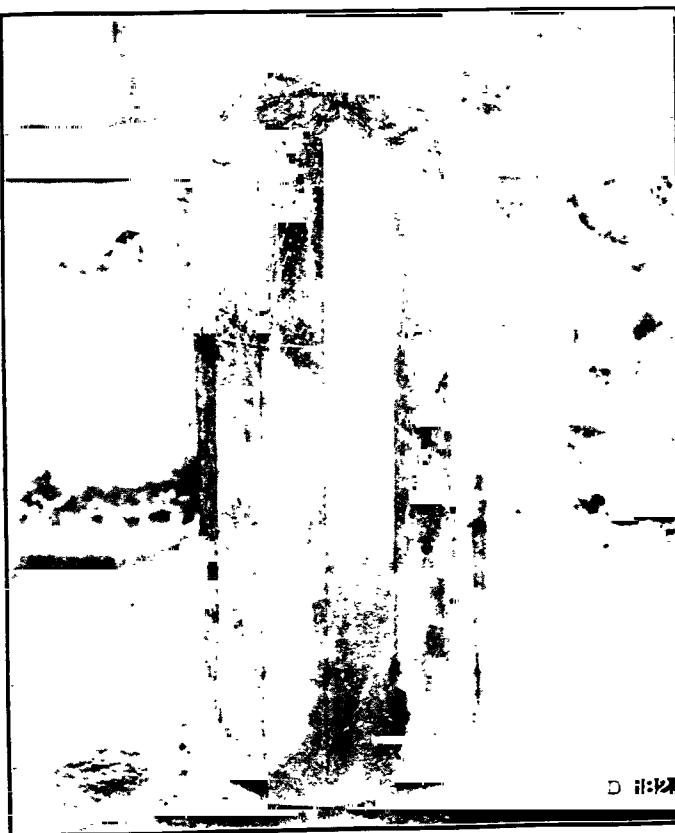
(a) THE SHORE TEMPLE (WEST SIDE).



(b) THE SHORE TEMPLE (EAST SIDE). D.

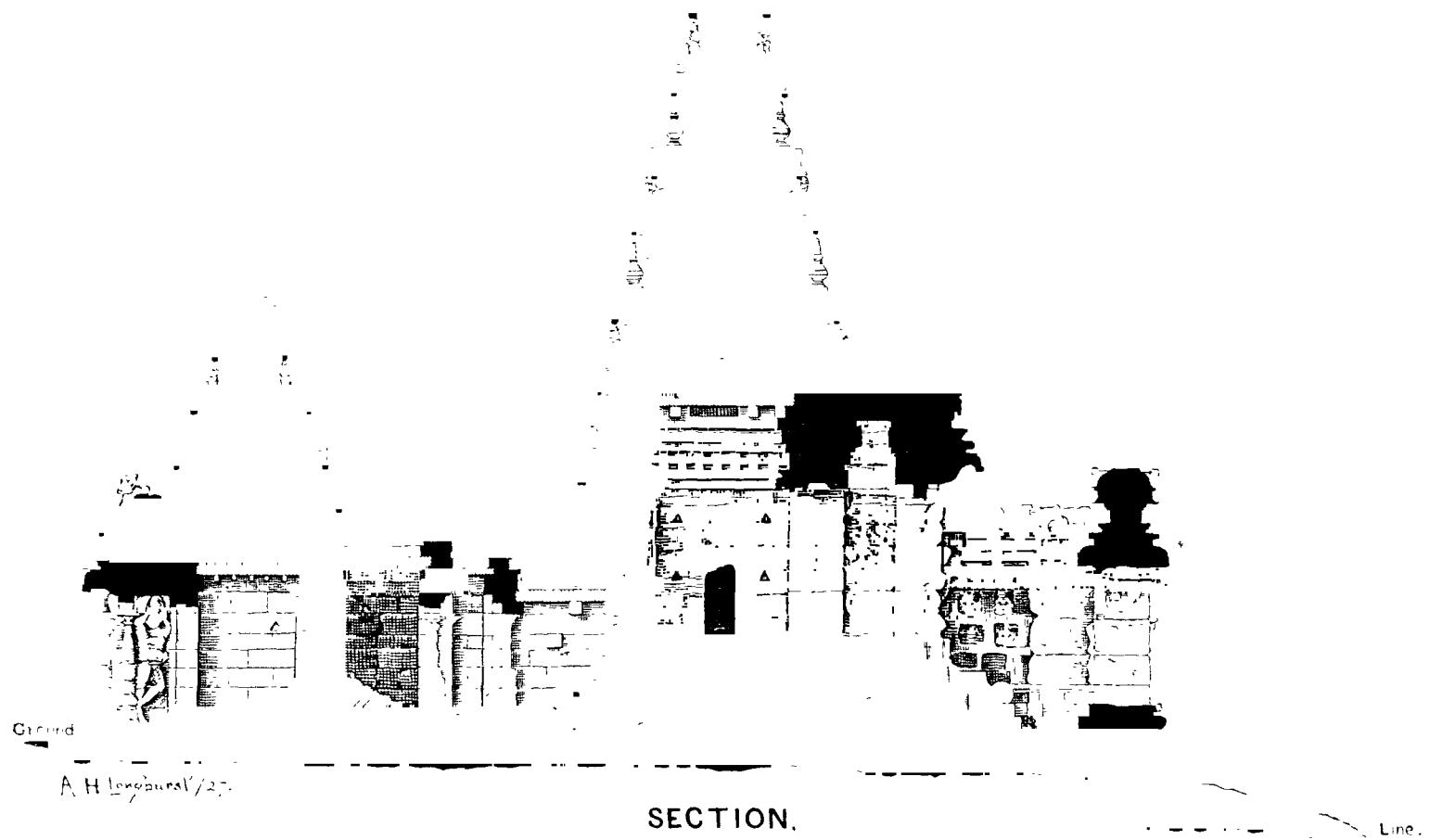


(c) LAMP PILLAR.

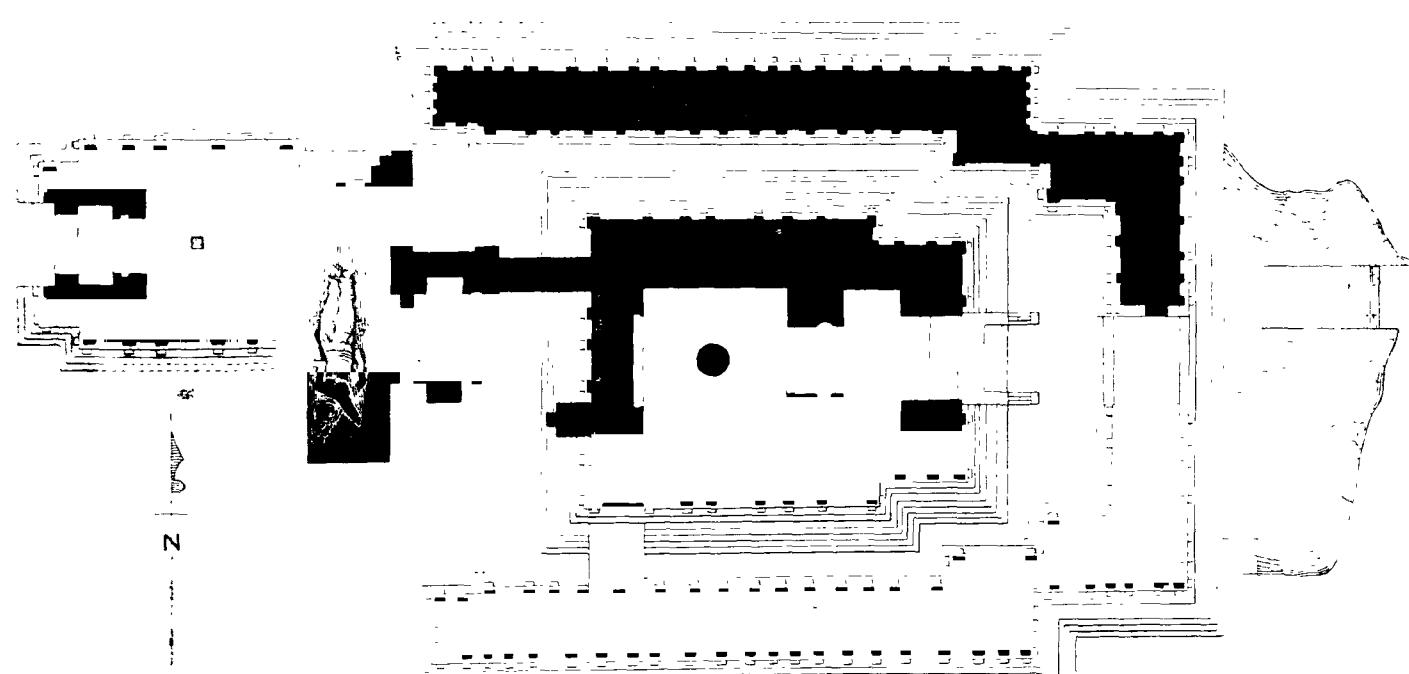


(d) BROKEN LINGA IN THE SHORE TEMPLE.





SECTION.



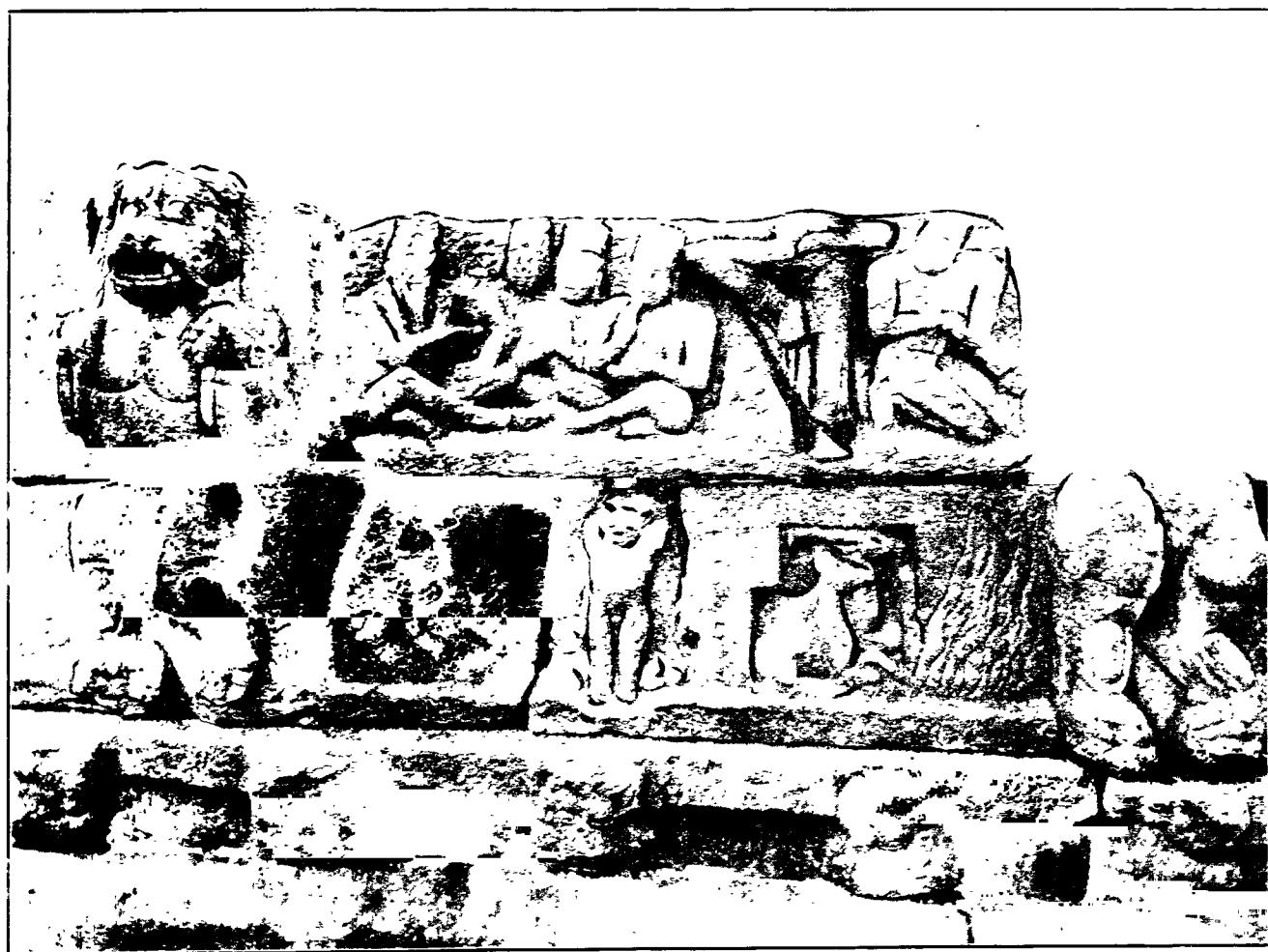
A.H.L. 27.

PLAN.

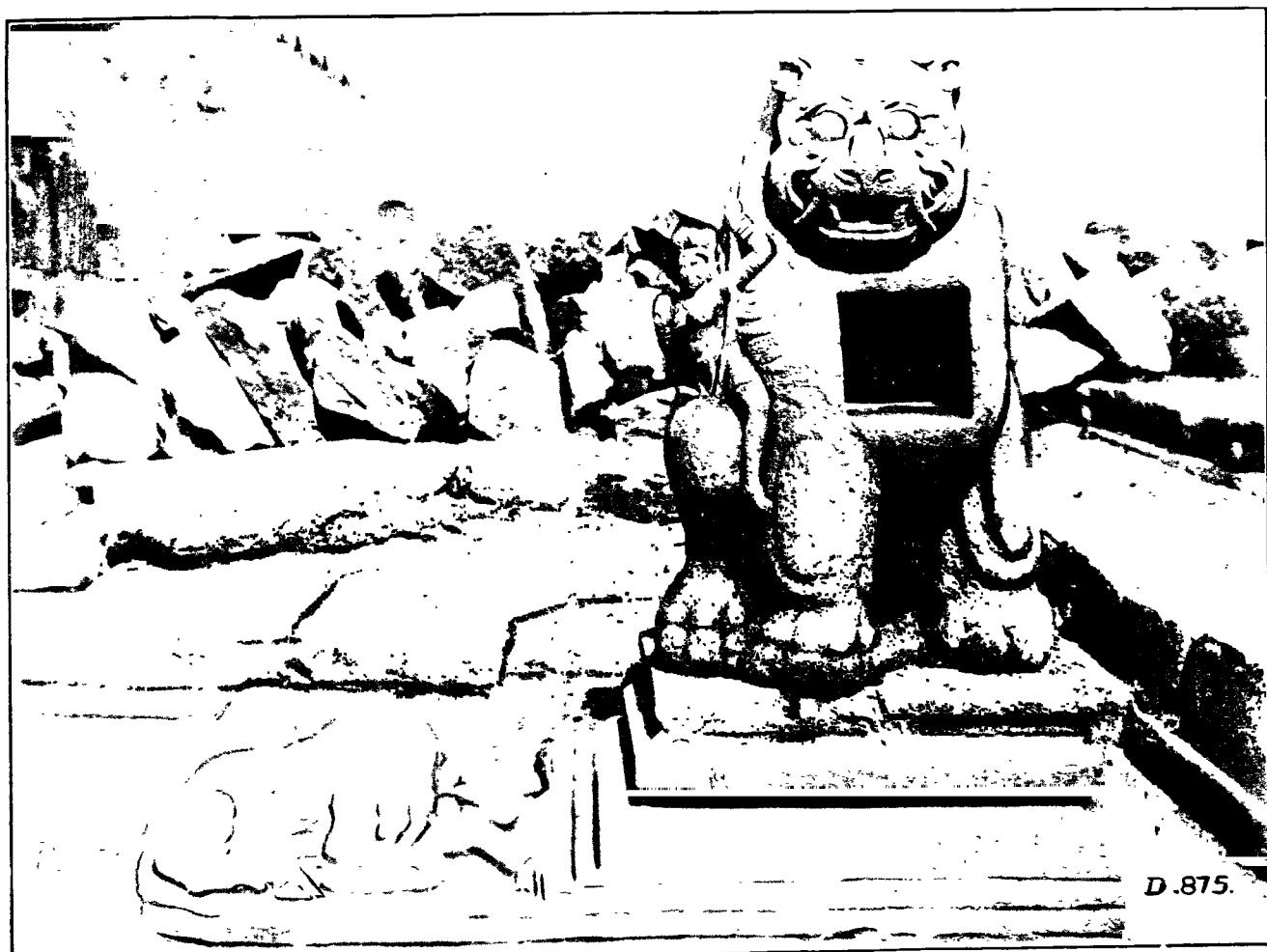
Scale of 5 0 5 10 15 20 25 30 35 40 45 Feet

THE SHORE TEMPLE MAHABALIPURAM.





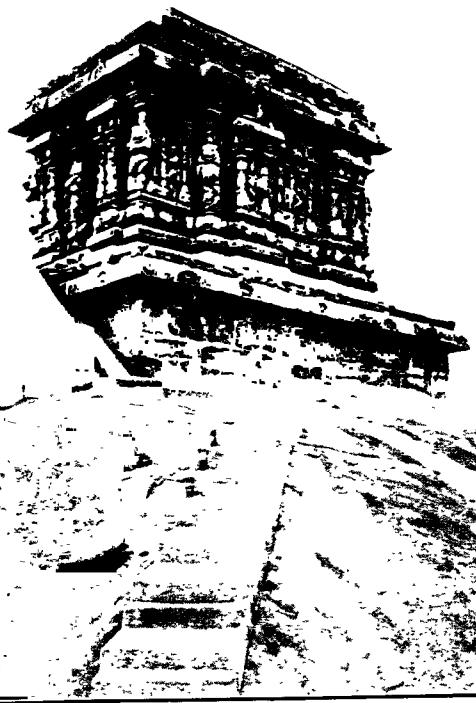
(a) CARVED PANELS ON THE ENCLOSURE WALL OF THE SHORE TEMPLE.



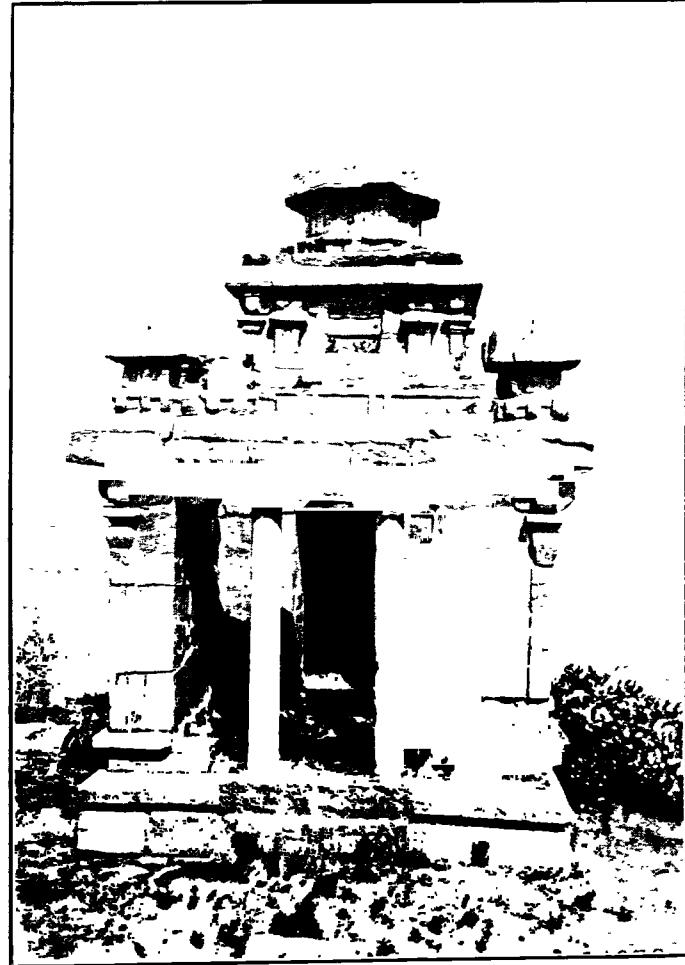
(b) DURGA'S LION, SHORE TEMPLE.

D.875.

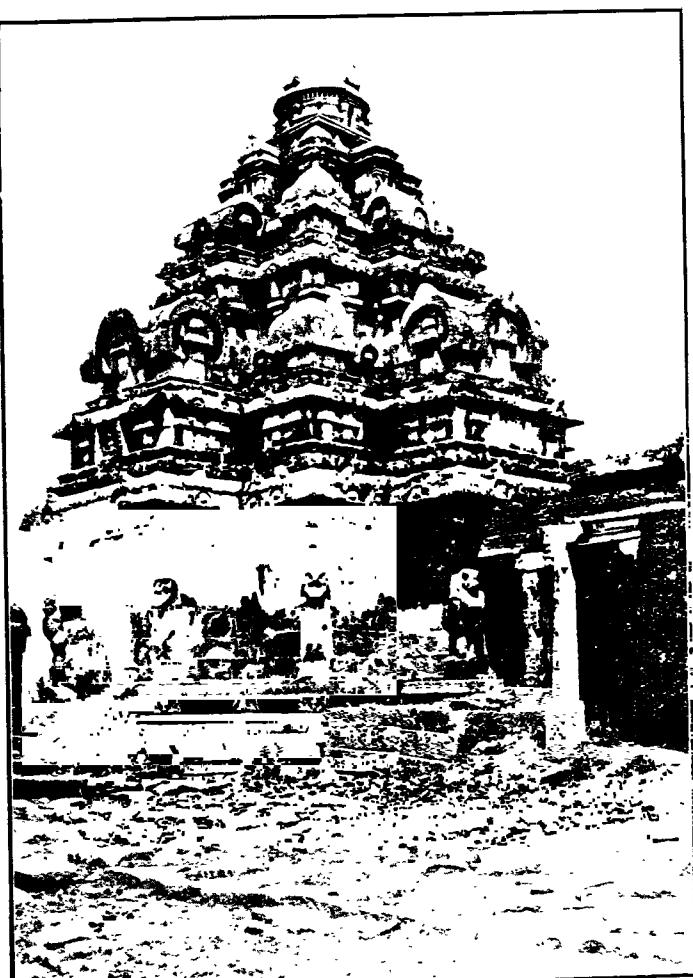




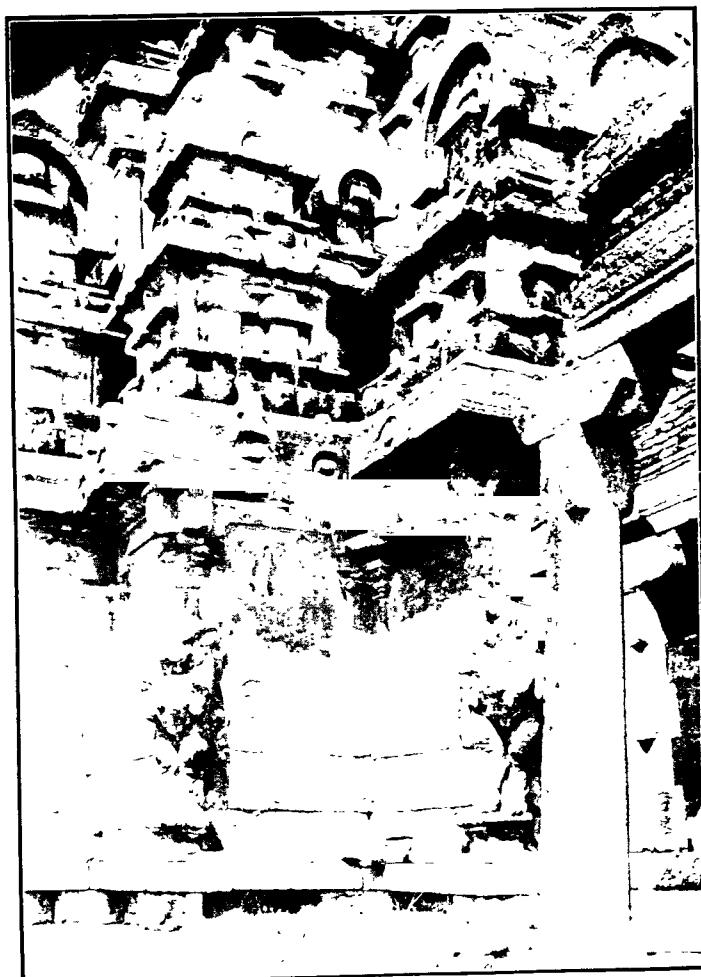
(a) IṢVARA TEMPLE.



(b) MUKUNDA NAYANAR TEMPLE.

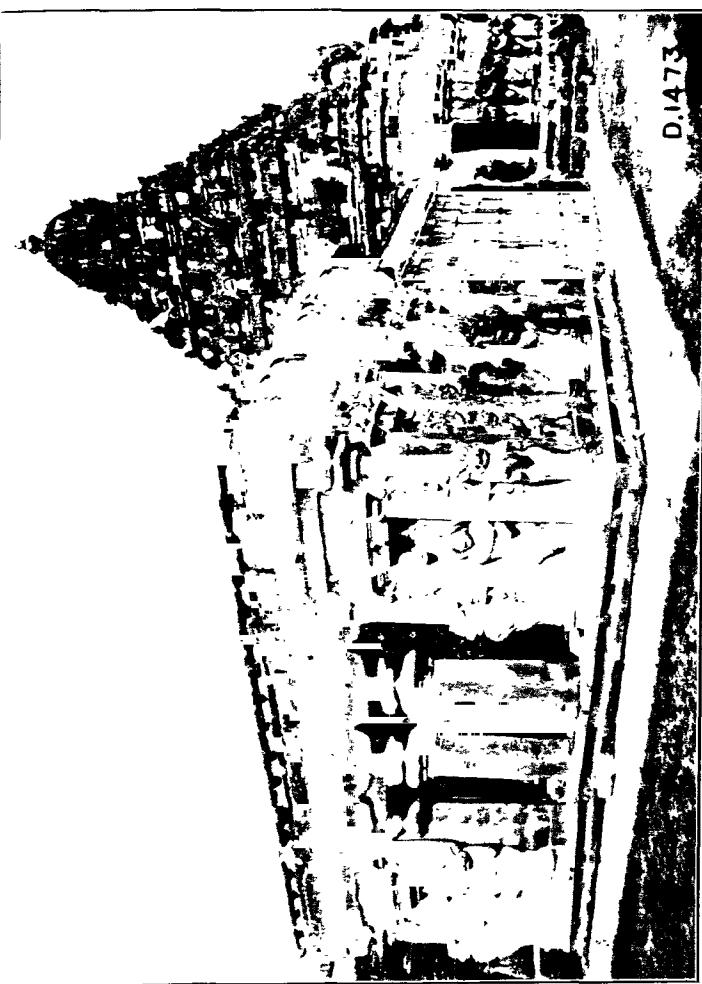


(c) PANAMALAI TEMPLE, GENERAL VIEW.

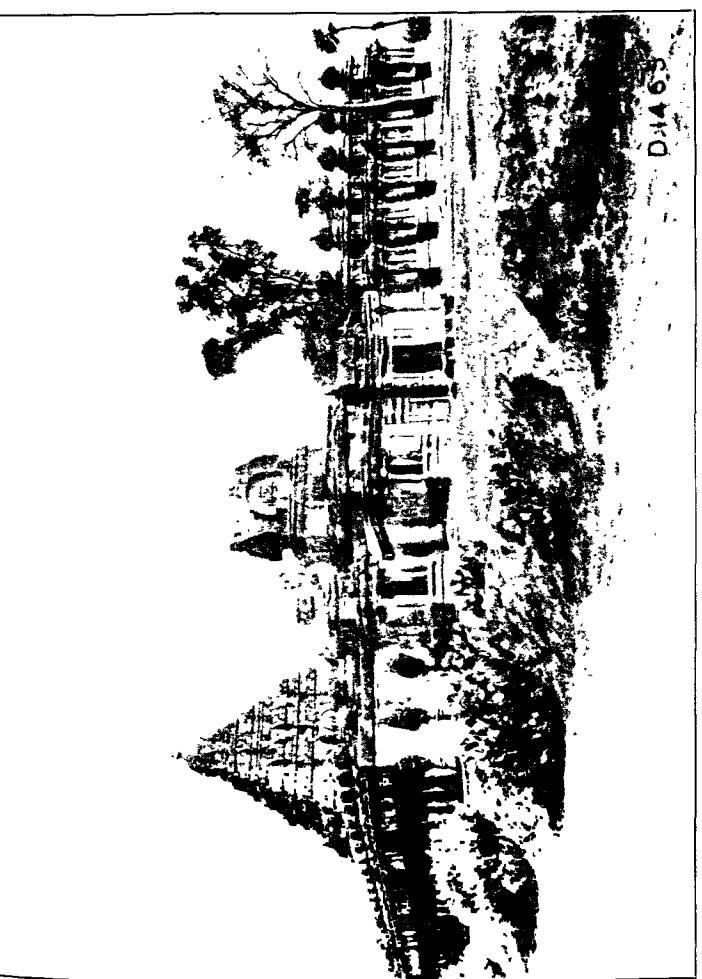


(d) PANAMALAI TEMPLE, DETAILS OF CORNICE.

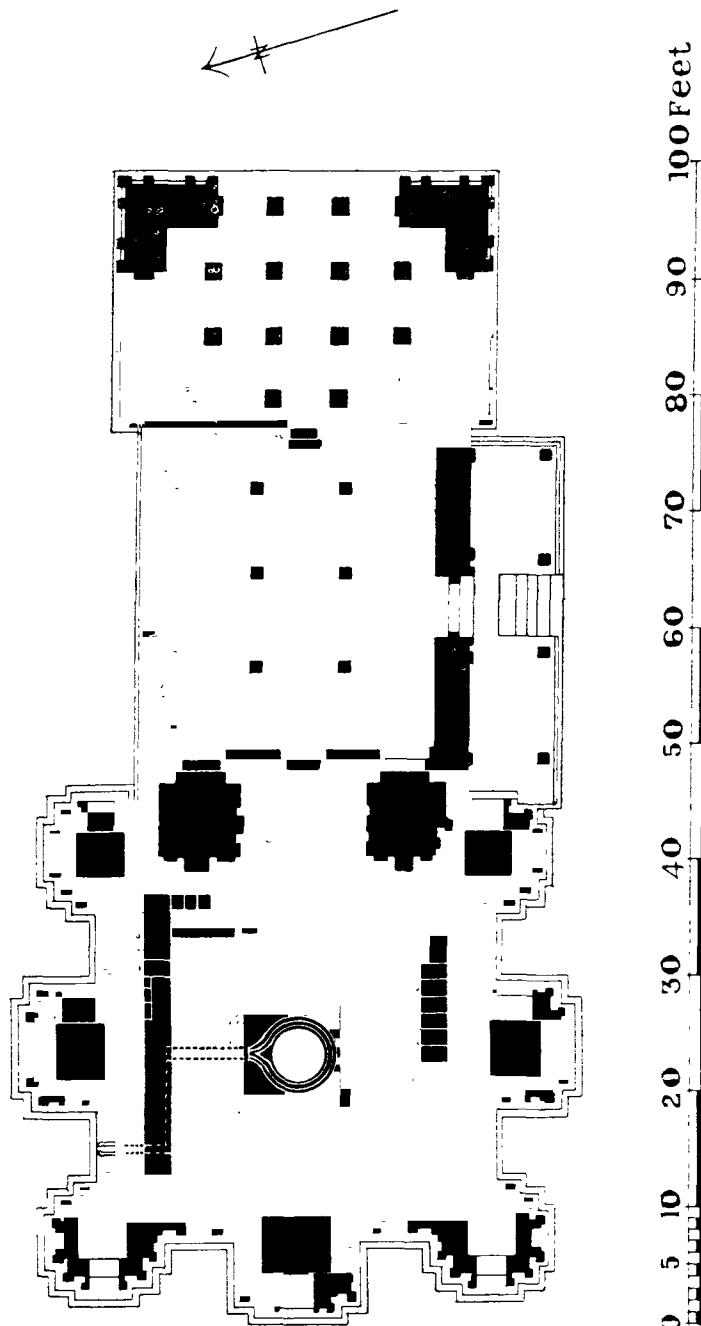




(a) KAILASANATHA TEMPLE, CONJEEVERAM, GENERAL VIEW.



(b) KAILASANATHA TEMPLE, CENTRAL SHRINE AND MANDAPA.



(c) KAILASANATHA TEMPLE, PLAN.





(b) MAHENDRAVARMESWARA TEMPLE, BACK VIEW.



(d) KAILASANATHA TEMPLE, SHOWING ROW OF SIVA SHRINES OUTSIDE THE ENCLOSURE FACING EAST.



(a) DETAIL OF PLASTER FIGURES REPRESENTING LINGODBHAVA.



(c) KAILASANATHA TEMPLE, SHOWING ROW OF SMALL SIVA SHRINES INSIDE THE ENCLOSURE FACING EAST.





1. Bodhisattva Guhyamati. No. 80.



3. PANAL. CHINABARA. No. 170.



2. BODHIDHARMA, AMITABHA. No. 168.



4. PLASTER CAPITAL. ABARE HINAR. No. 141.





1. SMALL POTS. JAMPUR DHERI. ( 300, 307, 309, 201, 282 ).



2. TERRACOTTA FIGURES. JAMPUR DHERI. ( 257, 276, 250, 284 ).



No. 17

4. PALETTE. ACQUIRED AT BARIKOI. NO. 21.

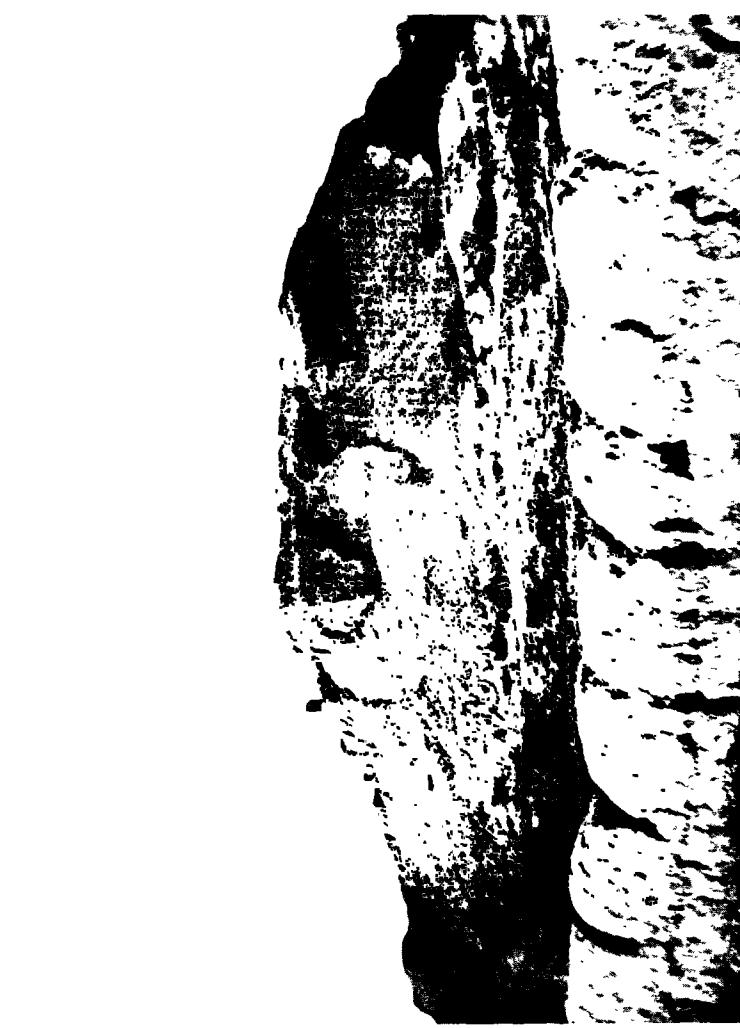




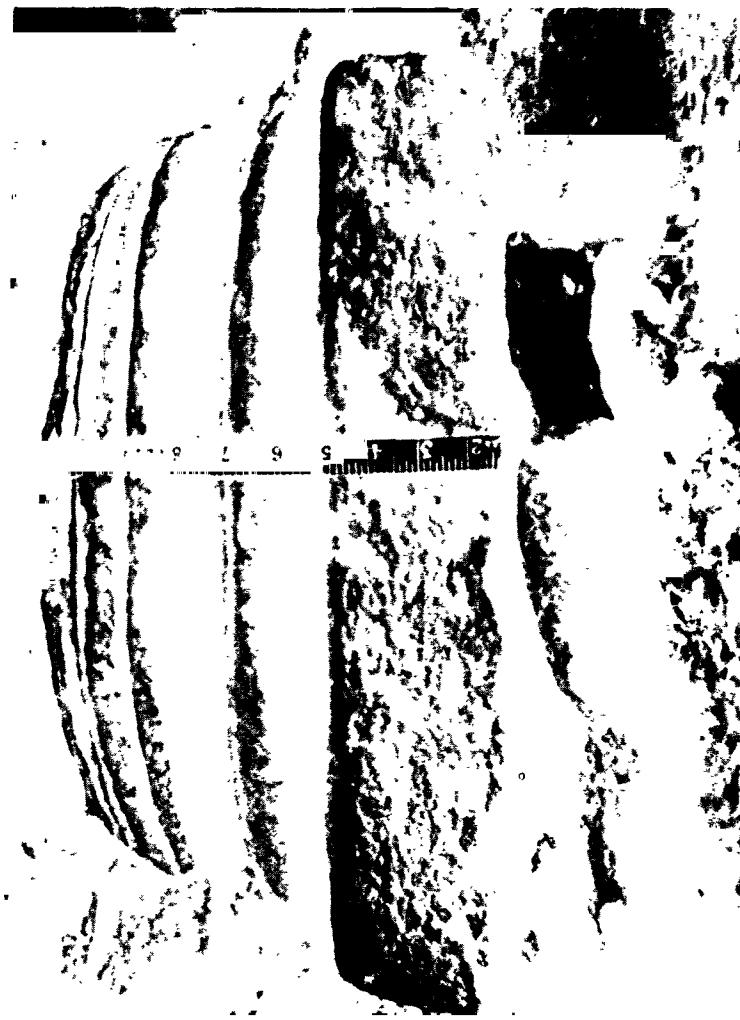
1. TALL WALLS OF BALKH



2. ANCIENT IRRIGATION CHANNELS NEAR BALKH



3. ANCIENT CITY NEAR AKEVVA, AFGHANISTAN

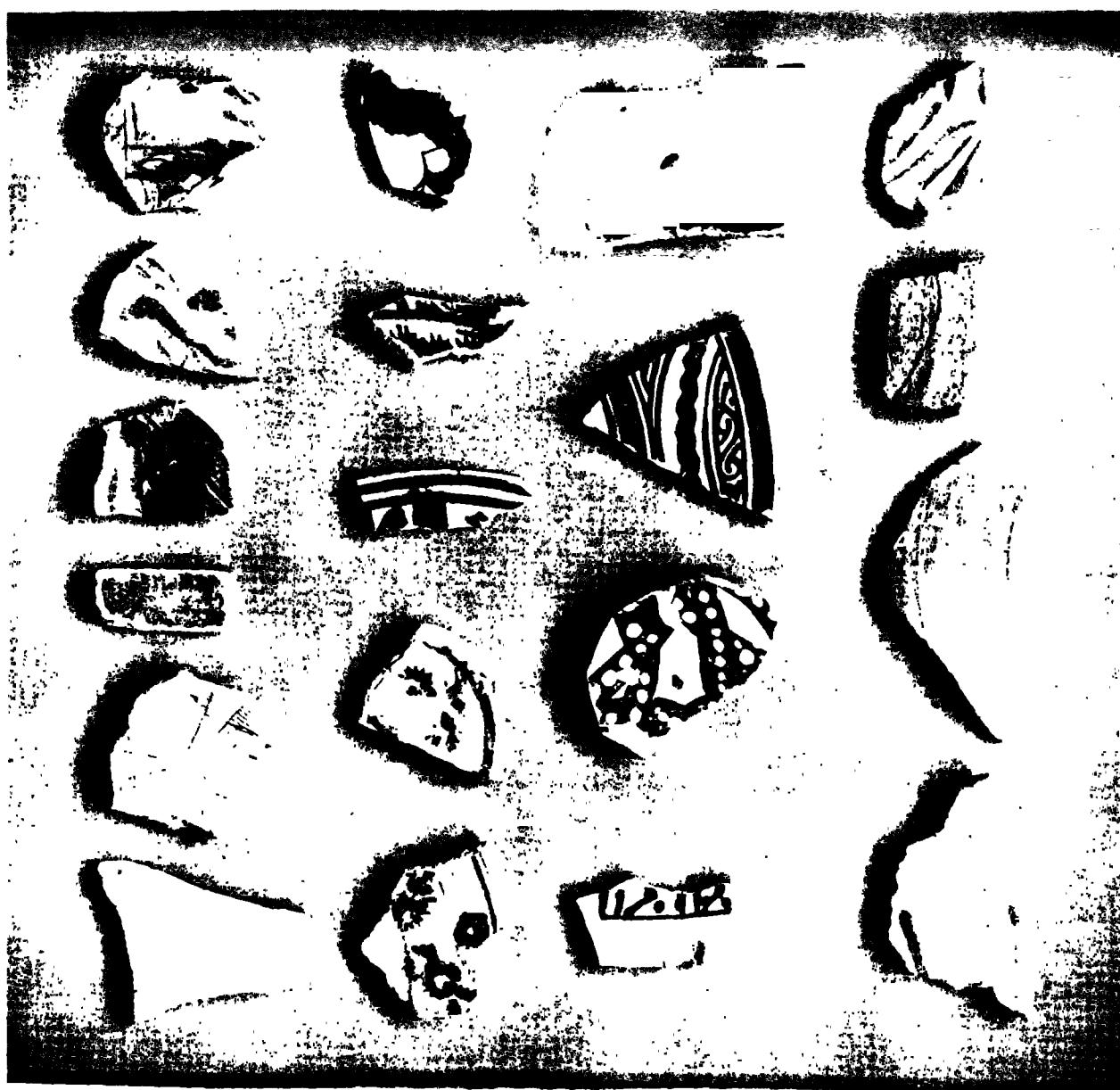


4. HISTORICAL CONCRETE BASP KUND Z





2. IMPRESSIONS FROM SEAL STONES. NORTHERN AFGHANISTAN.

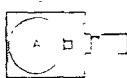
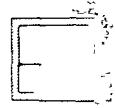
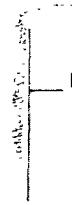


1. POTTERY FRAGMENTS FROM VARIOUS SITES IN NORTHERN AFGHANISTAN.



## KANJAR KOTE

SCALE 1" = 240FT.  
CONTOURS EVERY 40FT APPROX  
EXCAVATED AREAS SHADED



## ABARCHINAR

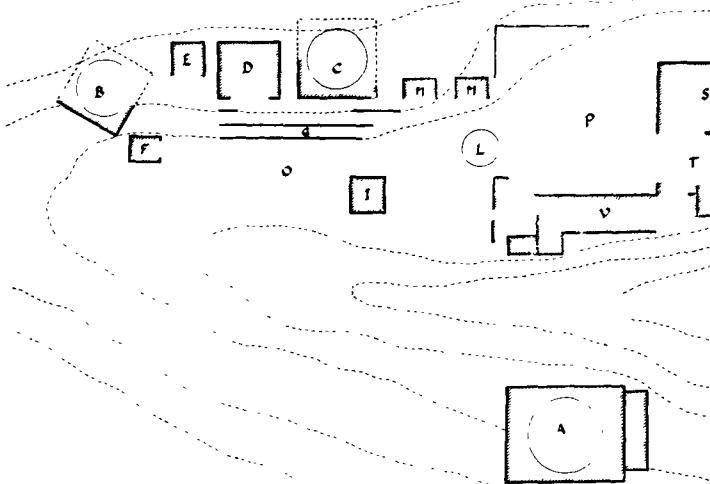
SCALE 1" = 60FT. CONTOURS EVERY 10FT.

TRENCHES & WALLS

## PLAN OF AMLUK SITE

SCALE 1" = 80 FT.  
CONTOURS EVERY 10 FT.  
EXCAVATED AREAS SHADED

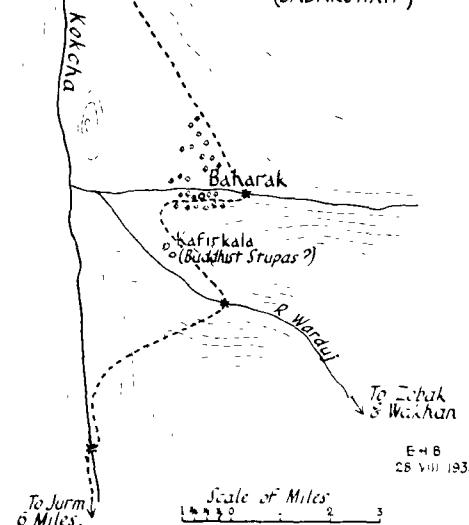
2



## JAMPURE DHERI

SCALE 1" = 480 FT  
CONTOURS EVERY 40FT APPROX  
TRENCHES &  
WALLS

3

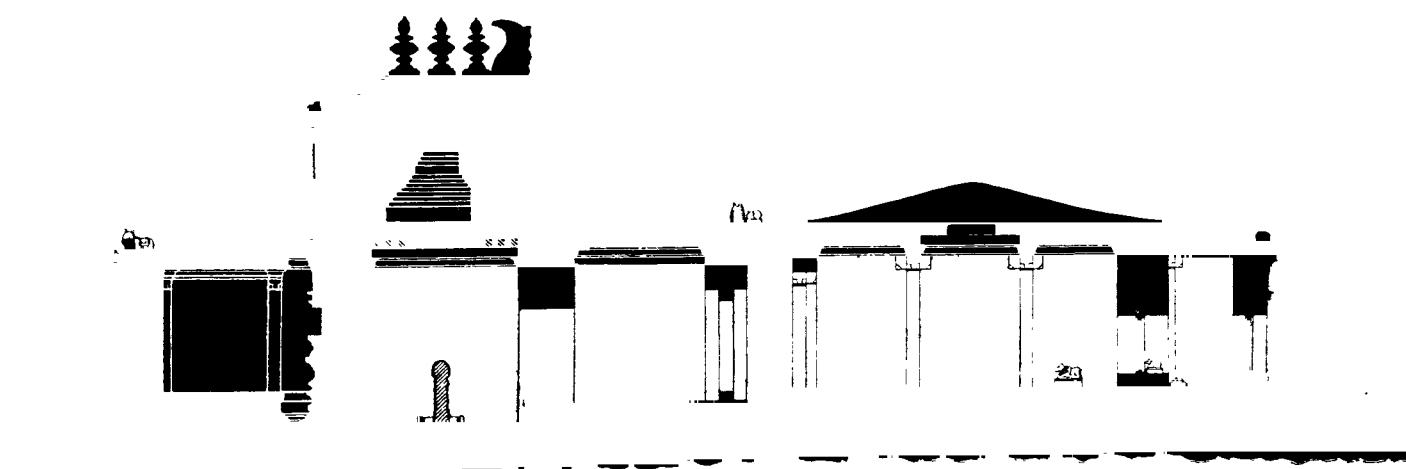
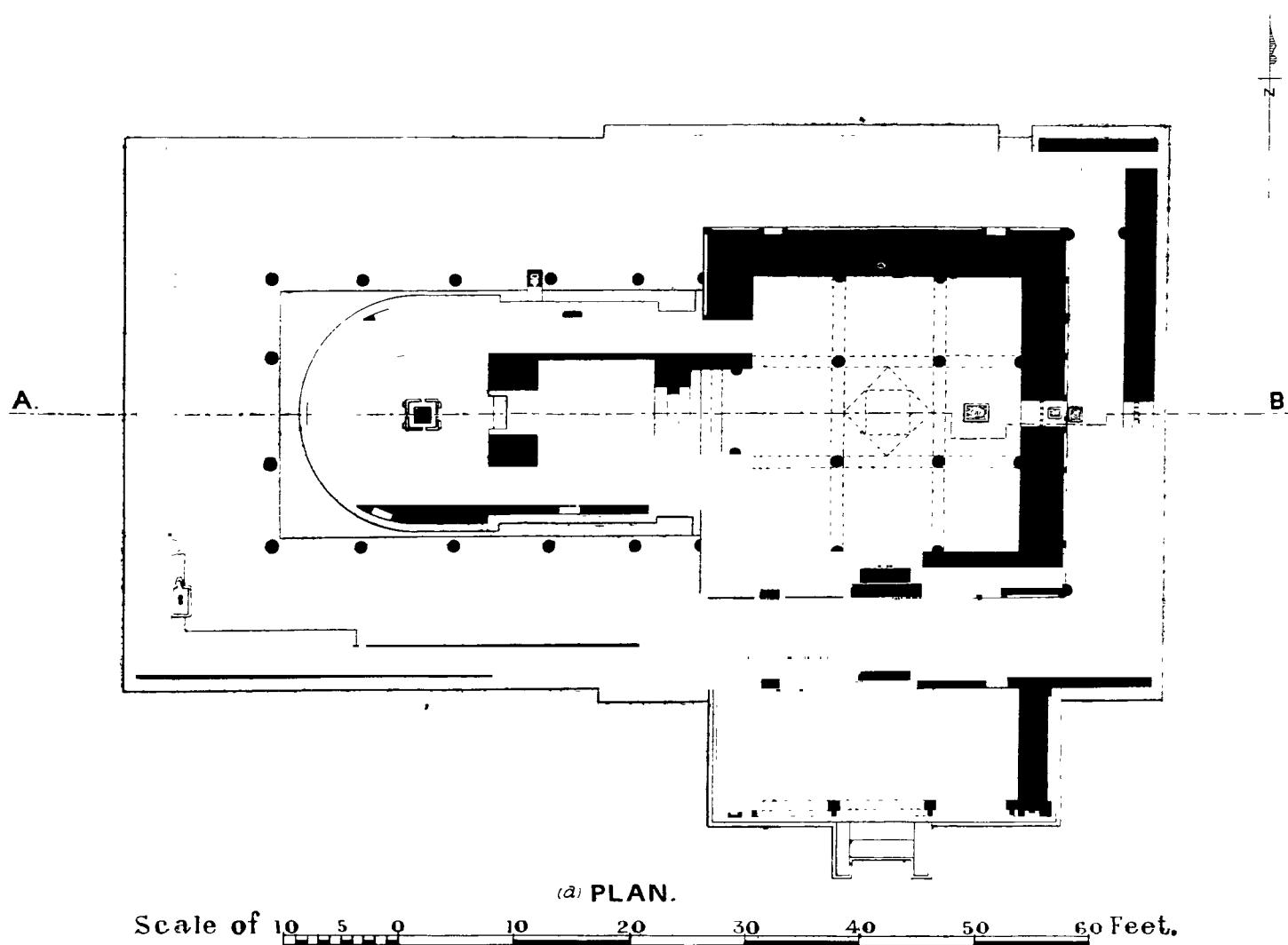
SKETCH MAP  
OF BAHARAK  
(BADAKSHAN )

E.H.B.  
28 VIII 1938

4

5



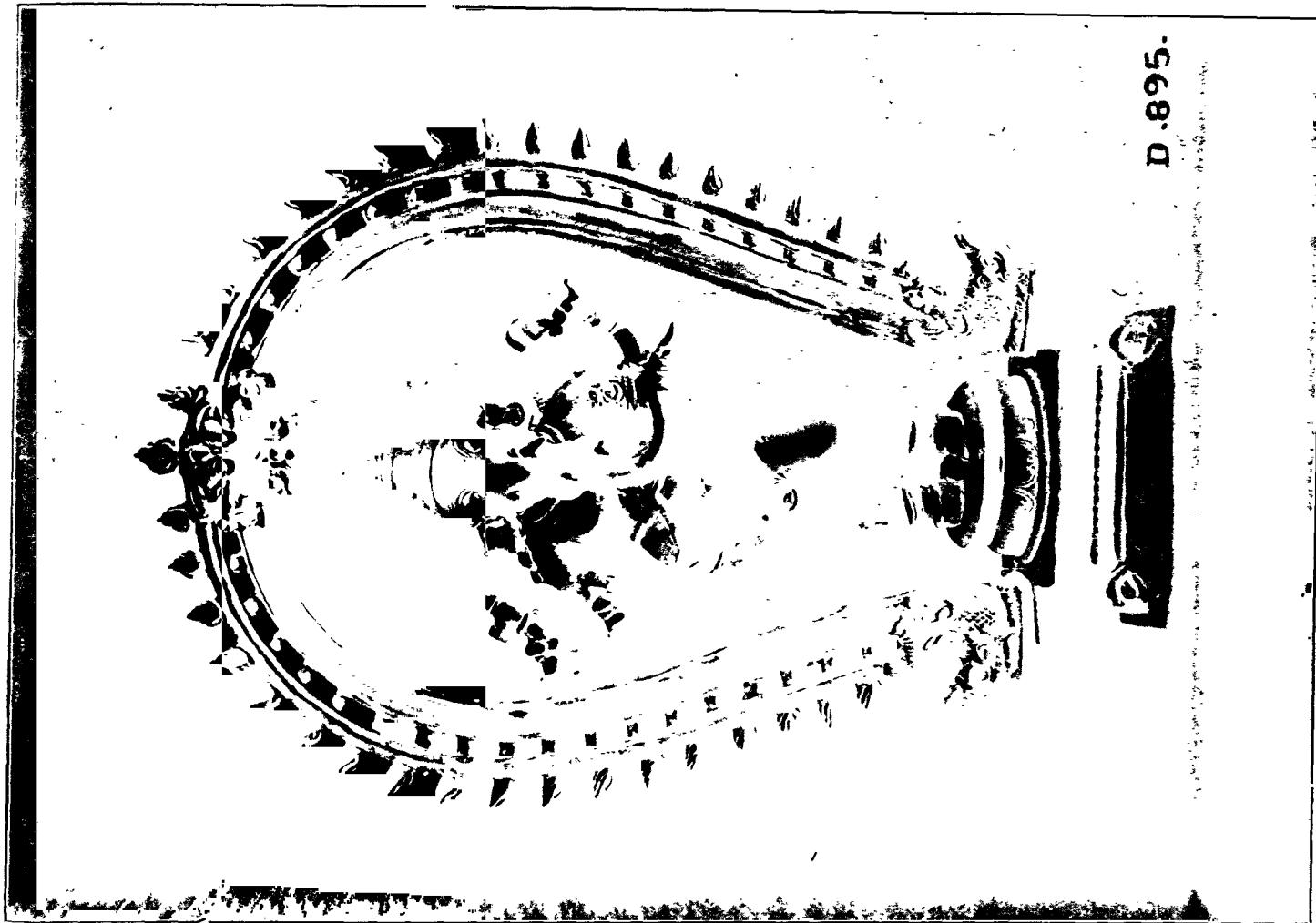


(b) SECTION. A-B

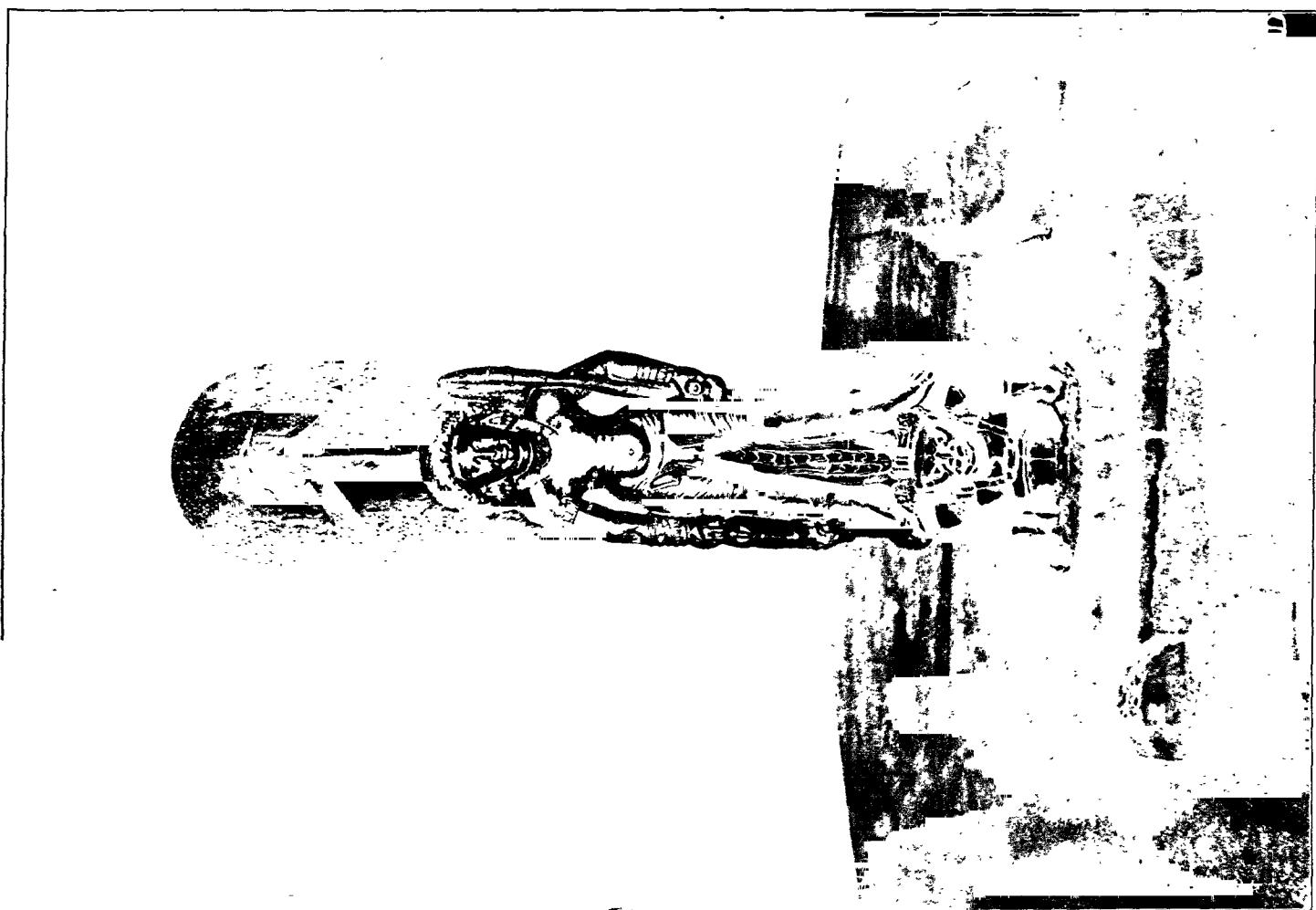
Scale of 10' 5' 0' 10' 20' 30' 40' 50' 60' 70' Feet.

GUDIMALLAM TEMPLE.





(a) GUDIMALLAM TEMPLE, DETAIL OF LINGA.



(b) GUDIMALLAM TEMPLE, GANESA.









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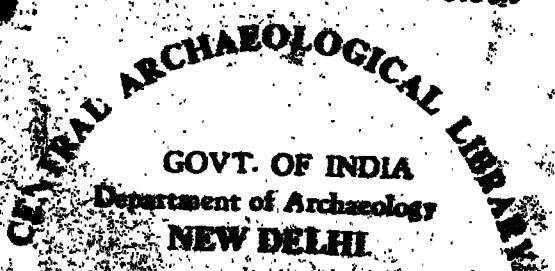
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